

LATIN POWER PLAYERS

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OCTOBER 11, 2025 • BILLBOARD.COM

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CATCHES FIRE



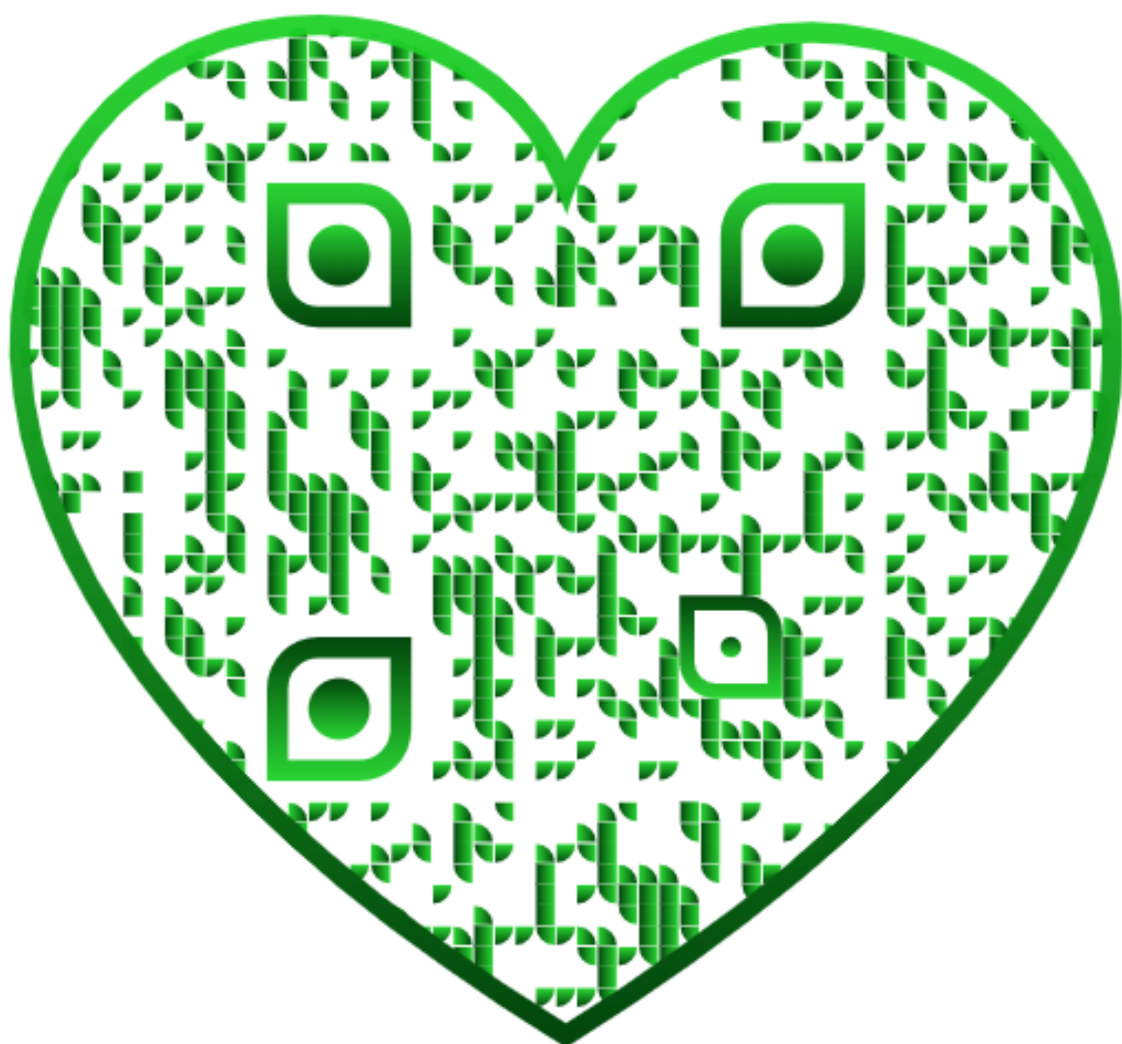
EXECUTIVE
OF THE YEAR
NIR SEROUSSI

A GUIDE TO
LATIN MUSIC WEEK

HYBE'S SPANISH-
SPEAKING PLAY

Daddy
Yankee
REBORN





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DADDY
YANKEE
REBORN

+

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LATIN MUSIC WEEK

HYBE'S SPANISH-
SPEAKING PLAY

Kali
Uchis
CATCHES
FIRE

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TOP LATIN ARTIST OF THE 21ST CENTURY



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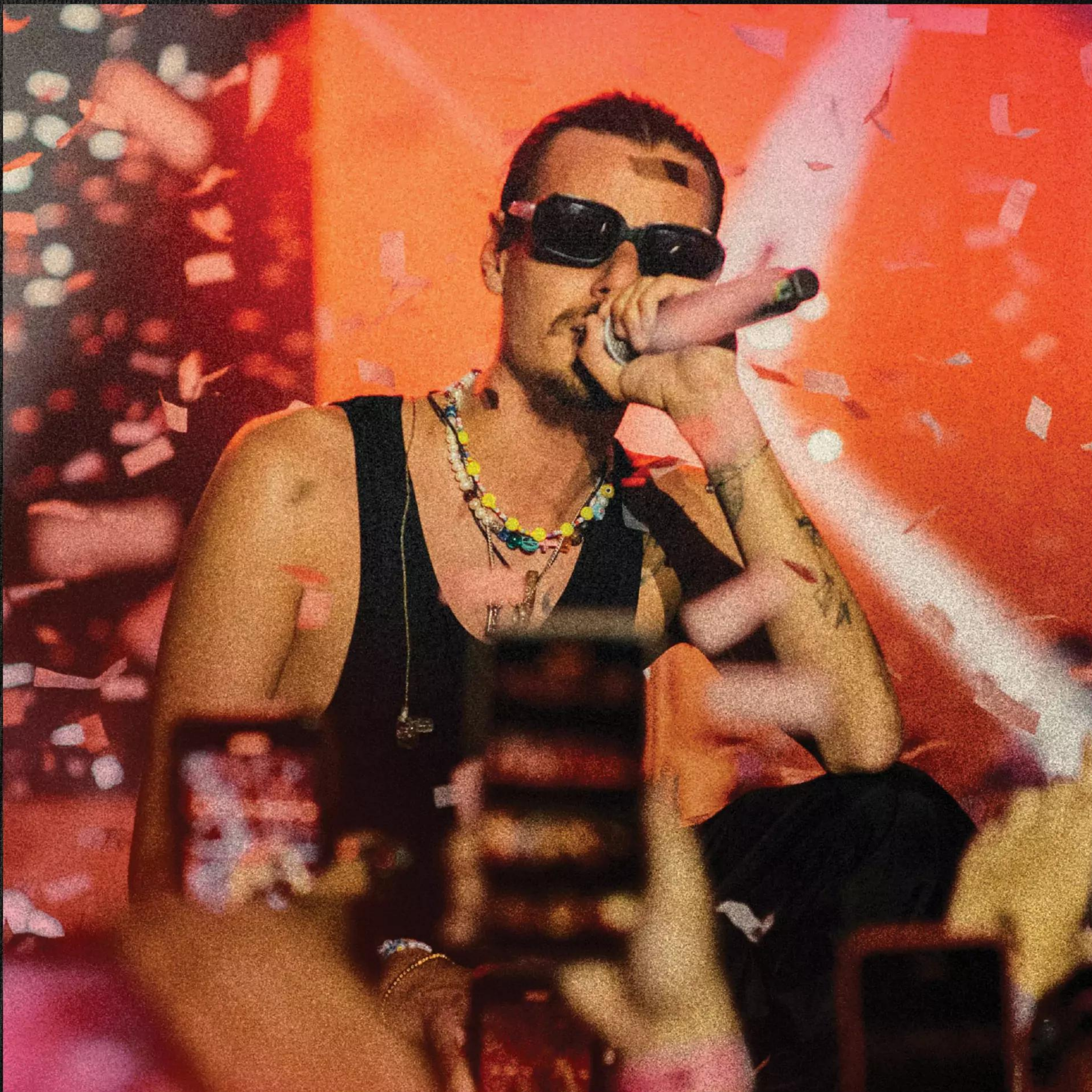
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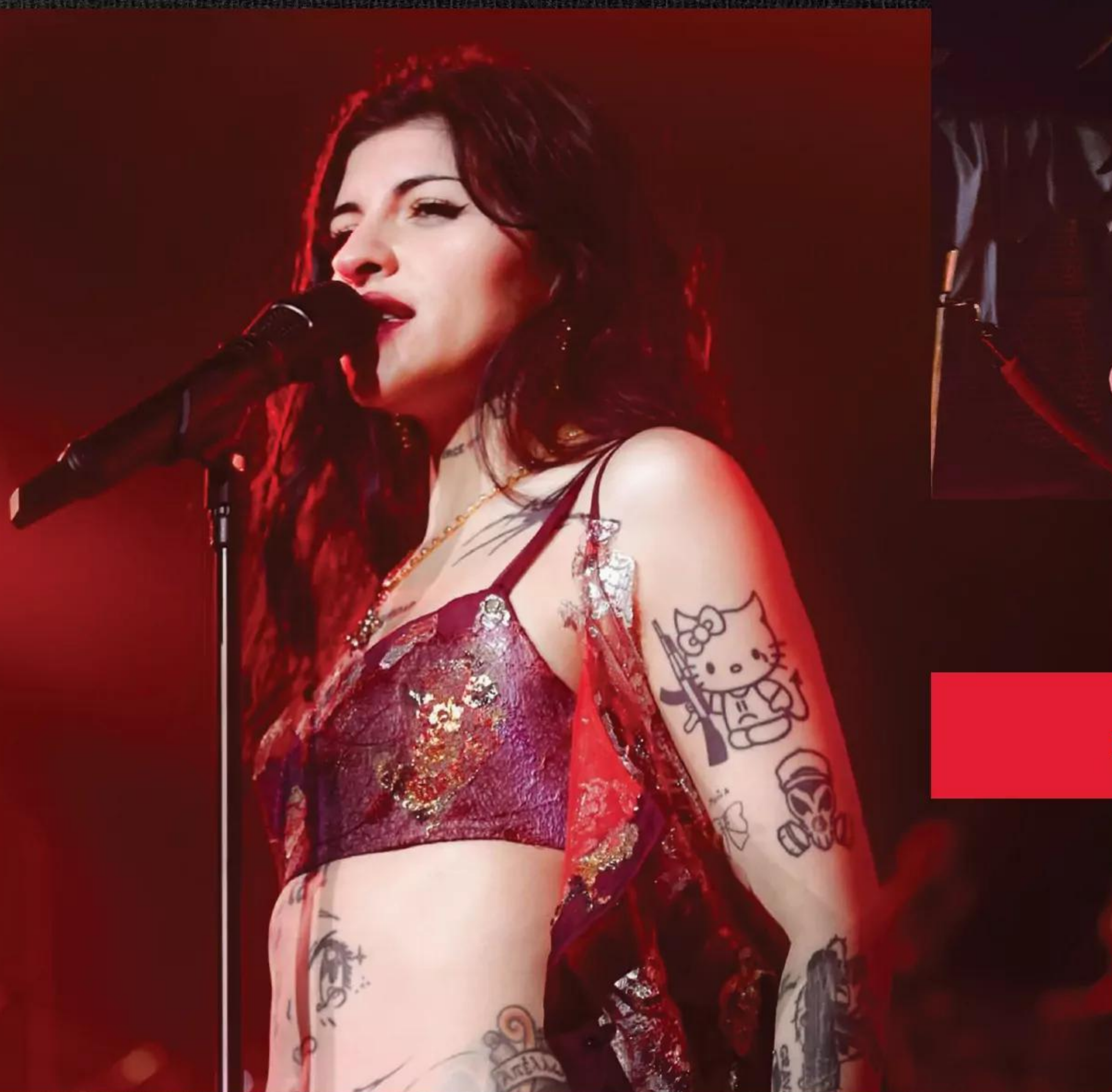
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OCT. 11, 2025

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NO. 15

ON THE COVER

Kali Uchis photographed by AB+DM on Sept. 20 at Lightbulb Studios in Philadelphia.

TO OUR READERS

Billboard will publish its next issue on Oct. 25. For 24/7 music coverage, go to [billboard.com](https://www.billboard.com).



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Daddy Yankee photographed by Meredith Jenks on Aug. 27 at Rein Studios in Brooklyn.

HISPANIC & LATIN HERITAGE MONTH

**UNIVERSAL MUSIC GROUP CONGRATULATES OUR 2025 LATIN POWER
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ARTISTS SHAPING CULTURE THROUGH THE POWER OF THEIR ARTISTRY**



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JOIN US IN CHANGING LIVES
one song, one story, one student at a time.



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Our Latin Power Player honorees—Diego Abaroa, Ruben Abraham, Roberto Andrade, Giselle De Armendi, Brenda Carrasco, Alejandro Duque, Francisco Granados, Gustavo Menéndez, Adriana Sein, and Marcela Vaccari—selected Guitars Over Guns for their commitment to harnessing the power of music and mentorship to empower young people to explore their own creative voices, make meaningful connections, and realize their full potential as tomorrow's leaders.



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Here's to a record-breaking 2025
and a Super 2026.



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charts

DATA FOR WEEK OF 10.11.2025

No. 1 For 'All': Mariah Carey Returns To The Top

MARIAH CAREY'S NEW studio album, *Here for It All*, crowns four album charts, including Top Album Sales, and gives the superstar her 19th top 10 on the Billboard 200. It launches with nearly 47,000 equivalent album units earned in the United States in the week ending Oct. 2, according to Luminate, with traditional album sales providing 39,000 of that sum. In addition to its start at No. 1 on Top Album Sales, the set leads Top Current Album Sales, Top R&B Albums and Independent Albums.

On the Billboard 200, Carey achieves her 19th top 10 as the new full-length arrives at No. 7. She becomes only the third woman with at least one new top 10-chart album in the 1990s, 2000s, 2010s and 2020s, following Madonna and Shania Twain. Carey made her debut in 1990 with her self-titled release — the first of her nine top 10s in the 1990s. She then logged six top 10s in the 2000s, three in the 2010s and now *Here for It All* in the 2020s.

On Hot R&B Songs, Carey places three tracks from the album: "Play This Song" (featuring Anderson .Paak) debuts at No. 11, "Sugar Sweet" (featuring Shenseea and Kehlani) rises 19-17, and lead single "Type Dangerous" re-enters at No. 24. Meanwhile, Carey collects her first entry on the Hot Gospel Songs chart as "Jesus I Do" (featuring The Clark Sisters) enters at No. 5.

Here for It All is Carey's 16th studio album and her first studio release since 2018's *Caution*. It's also her first independently released project after a career in the major-label system.

—KEITH CAULFIELD

TOP ALBUM SALES

1

Here for It All
Mariah Carey

LAST WEEK

—

PEAK POSITION

1

WEEKS ON CHART

1

Hot 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 for 8 WEEKS Golden	HUNTR/X: EJAE, Audrey Nuna & REI AMI	1	15
			IDO, 24, TEDDY, I. EISENDRATH (EJAE, M. SONNENBLICK, J. KWAK, Y.H. LEE, 24, TEDDY)	VISVA/REPUBLIC		
2	2	2	Ordinary	Alex Warren	1	34
			A. YARON (A. WARREN, A. YARON, C. SHAPIRO, MAGS DUVAL)	ATLANTIC		
HOT SHOT DEBUT		3	Tit For Tat	Tate McRae	3	1
			R.B. TEDDER, G. BOUTIN (T. MCRAE, R.B. TEDDER, G.J. BOUTIN, JULIA MICHAELS)	RCA		
4	4	4	What I Want	Morgan Wallen Featuring Tate McRae	1	20
			J. MOI, CHARLIE HANDSOME (M.C. WALLEN, T. MCRAE, J. BYRON, J.K. HINDLIN, CHARLIE HANDSOME, J.S. REEVES)	MERCURY/BIG LOUD/REPUBLIC		
8	8	5	AIR Daisies	Justin Bieber	2	12
			C. LANG, DIJON, MK. GEE, E. BENJAMIN, DYLAN WIGGINS, D. CHETRIT (J.D. BIBER, D. DUENAS, D. CHETRIT, T. JESSO JR., M.T. GORDON, C. LANG, E. BENJAMIN, DYLAN WIGGINS)	JRC/ILH/DEF JAM/REPUBLIC		
9	7	6	Lose Control	Teddy Swims	1	111
			INFAMOUS, AMMO, J. BUNETTA (J.E. COLEMAN, J.C. BUNETTA, M. RODRIGUEZ-DIAZ, MIKKY EKKO, J.C. DIMSDALE)	SWIMS INT./WARNER		
5	3	7	Soda Pop	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	3	14
			24, DOMINSUK, I. EISENDRATH (VINCE, KUSH, D.Y. CHUNG)	VISVA/REPUBLIC		
13	11	8	I Got Better	Morgan Wallen	7	20
			J. MOI (M.C. WALLEN, M.W. HARDY, C. MCGILL, B. PENDERGRASS, E.K. SMITH, CHARLIE HANDSOME, J.S. REEVES)	MERCURY/BIG LOUD/REPUBLIC		
7	9	9	Love Me Not	Ravyn Lenae	5	27
			DJ DAHI, RITZ REYNOLDS, C. BAL MORIS (B. ANDERSON, RAVYN LENAЕ, S. AARONS, D. NATCHE, B. REYNOLDS, C. BAL MORIS, S. STEWART, J. IRIZARRY, C. FARLOW, J.K. NIXON, D. ANGELELLA)	ATLANTIC		
6	5	10	Your Idol	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	4	15
			24, IDO, I. EISENDRATH (EJAE, M. SONNENBLICK, VINCE, KUSH)	VISVA/REPUBLIC		
14	12	11	Mutt	Leon Thomas	11	35
			L. THOMAS, FAXXONLY, P.L. JOHNSON (L.G. THOMAS III, R.E. FAIRFAX III, L.A. CAMEJO, P.L. JOHNSON)	EZMNY/MOTOWN/INTERSCOPE CAPITOL		
30	25	12	STM Man I Need	Olivia Dean	12	6
			Z. NAHOME (O. DEAN, T. JESSO JR., Z. NAHOME)	POLYDOR/ISLAND/REPUBLIC		
11	10	13	Die With A Smile	Lady Gaga & Bruno Mars	1	59
			BRUNO MARS, D'MILE, LADY GAGA, ANDREW WATT (BRUNO MARS, S.G. GERMANOTTA, D. EMILE II, J.E. FAUNTLEROY II, A. WOTMAN)	STREAMLINE/INTERSCOPE/ATLANTIC/INTERSCOPE CAPITOL		
3	6	14	Manchild	Sabrina Carpenter	1	17
			J.M. ANTONOFF, S. CARPENTER (S.A. CARPENTER, J.M. ANTONOFF, A.R. ALLEN)	ISLAND/REPUBLIC		
16	14	15	Beautiful Things	Benson Boone	2	88
			E. BLAIR (B. BOONE, E. BLAIR, J.L. LARSEN)	NIGHT STREET/WARNER		
15	15	16	A Bar Song (Topsy)	Shaboozey	1	77
			S. COOK, N. SASTRY (C.O. CHIBUEZE, S.C. COOK, N. SASTRY, J. JONES, J.A. KENT, M.A. WILLIAMS)	AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC		
10	13	17	How It's Done	HUNTR/X: EJAE, Audrey Nuna & REI AMI	8	14
			24, IDO, TEDDY, I. EISENDRATH (EJAE, M. SONNENBLICK, D.Y. CHUNG)	VISVA/REPUBLIC		
29	22	18	Folded	Kehlani	18	16
			A. HARRIS, D.K. THE PUNISHER, K. VAN RIDDICK-TYNES, D. MILLS (K.A. PARRISH, D. KNIGHT, A. HARRIS, D.S. DIXSON, K. VAN RIDDICK-TYNES, D. MILLS, D.K. WILSON)	ATLANTIC		
17	18	19	Just In Case	Morgan Wallen	2	28
			J. MOI, CHARLIE HANDSOME (M.C. WALLEN, A.W. BAK, J. BYRON, J.K. HINDLIN, B. PENDERGRASS, J. THOMPSON, CHARLIE HANDSOME, E.K. SMITH)	MERCURY/BIG LOUD/REPUBLIC		
22	19	20	Pink Pony Club	Chappell Roan	4	68
			D. NIGRO (D.L. NIGRO, K.R. AMSTUTZ)	KRA/AMUSEMENT/ISLAND/REPUBLIC		

Go to the Chart Beat section of [billboard.com](#) for complete charts coverage.

Joyce is the producer of “Somewhere Over Laredo,” which also reaches a new No. 12 high on Country Airplay.



HOT 100
58
“Somewhere Over Laredo”
Lainey Wilson

You’ve worked with Lainey Wilson since 2019’s *Redneck Hollywood*. How has your partnership in the studio evolved as she’s become more knowledgeable about recording?

JAY JOYCE That’s the one big change.

She always knows what she’s doing, and she sings amazing — one of the best ever. She just gets up there and it’s done; she’s not real second guess-y. She’s very confident in who she is. We’re always trying to push it to the next thing, and [with] “[Somewhere Over] Laredo,” when we heard the demo, we’re like, “Let’s make it piano, vocal and real classic.” We went around on that one more than normal. She really knew what she wanted from it.

Wilson previously told *Billboard* that creating “Laredo” required taking “the scenic route.”

Absolutely. When that happens, you get a few things along the way — that’s why I’m into experimenting. You can always go back to what you know is probably going to work, but if you didn’t go that direction, you wouldn’t have got that great little pre-chorus or this little part. You always get something. They did some rehearsals while they were on the road and came up with an arrangement. As soon as we cut that, it just felt right because the missing parts that we were all feeling were there. It’s kind of like we knew what to do, we just needed the time to do it.

Does it make a difference that Wilson records with her touring band rather than studio musicians?

To me, that’s what works — not just with her, but most of the country people that I work with. It might take a little longer. It might not be the studio session guy that can put down his part and go to the next session and do the same three or four tricks. I’m not putting those guys down, because they’re brilliant, but there’s always some heart and soul that you get with the [live] band.

—MELINDA NEWMAN

HOT 100 FIRST-TIMERS

Artists who have recently made their initial appearances on the chart

ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Tame Impala	“Dracula”	55	Oct. 11
Breskii	“Take Me Thru Dere” with Metro Boomin, Quavo & YK NIECE	99	Oct. 11
Phil Wickham	“What an Awesome God”	100	Oct. 11



ARTISTA LATINO DEL SIGLO 21

Rimas

BILLBOARD 200

6



Young Thug
UY SCUTI

With 52,000 equivalent album units earned in the United States in the week ending Oct. 2 (according to Luminate), the rapper’s latest full-length arrives at No. 6 – his 12th career top 10 entry.

22



HARDY
Country! Country!

The artist charts his fourth top 40 album, all earned consecutively, as his latest starts with 24,000 units earned. On Top Country Albums, it’s his third top five set, debuting at No. 4.

38



Karol G
Tropicoqueta

The album’s release on vinyl (across six variants) and CD propels its return to the top 40 with an 87% increase in units earned for the week.

8

Olivia Dean
The Art of Loving



English singer-songwriter Olivia Dean makes her Billboard 200 debut with her second studio album, *The Art of Loving*, which starts at No. 8 with 43,000 equivalent album units earned in the United States in the week ending Oct. 2. It also debuts in the top 10 on Indie Store Album Sales (No. 2), Vinyl Albums (No. 2), Top Album Sales (No. 7), Top Current Album Sales (No. 7) and Top Streaming Albums (No. 8). Across the pond, the BRIT Award-nominated artist’s set debuts atop the U.K. Official Albums Chart — her first No. 1 on the list.

The *Art of Loving* single “Man I Need,” Dean’s first career hit on the Billboard Hot 100, surges 25-12 this issue. The track also rises 8-6 on Streaming Songs and 36-25 on Mainstream

Top 40 and debuts at No. 37 on Adult Top 40. In addition, the album yields two arrivals on the Hot 100: “Nice to Each Other” (No. 97) and “So Easy (To Fall in Love)” (No. 98).

—KEITH CAULFIELD

Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
2	2	1	#1 for 2 WEEKS Soundtrack VISVA/REPUBLIC	KPop Demon Hunters	1	15
3	3	2	Morgan Wallen BIG LOUD/MERCURY/REPUBLIC	I'm The Problem	1	20
-	1	3	Cardi B ATLANTIC/AG	Am I The Drama?	1	2
HOT SHOT DEBUT		4	Doja Cat KEMOSABE/RCA	Vie	4	1
4	4	5	Sabrina Carpenter ISLAND/REPUBLIC	Man's Best Friend	1	5
NEW		6	Young Thug YOUNG STONER LIFE/300/AG	UY SCUTI	6	1
NEW		7	Mariah Carey MARIAH/GAMMA.	Here For It All	7	1
NEW		8	Olivia Dean POLYDOR/ISLAND/REPUBLIC	The Art Of Loving	8	1
NEW		9	P1Harmony HELL082	EX (EP)	9	1
13	10	10	GG Bad Bunny RIMAS	Debi Tirar Mas Fotos	1	39
7	6	11	Alex Warren ATLANTIC/AG	You'll Be Alright, Kid	5	45
8	7	12	SZA TOP DAWG/RCA	SOS	1	147
9	8	13	Morgan Wallen BIG LOUD/MERCURY/REPUBLIC	One Thing At A Time	1	135
NEW		14	YFN Lucci ALREADY LEGEND/THINK IT'S A GAME/10K PROJECTS	Already Legend.	14	1
22	21	15	Taylor Swift REPUBLIC	The Tortured Poets Department	1	76
6	9	16	Justin Bieber JRC/ILH/DEF JAM/REPUBLIC	Swag	2	12
17	17	17	Tate McRae RCA	So Close To What	1	32
19	15	18	Noah Kahan MERCURY/REPUBLIC	Stick Season	2	149
10	13	19	sombr SMB/WARNER	I Barely Know Her	10	6
18	16	20	Morgan Wallen BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	247

SALES AND STREAMING DATA COMPILED BY LUMINATE BILLBOARD 200: THE WEEK'S MOST POPULAR ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, STREAMING-EQUIVALENT ALBUMS AND TRACK-EQUIVALENT ALBUMS, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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Ton Carfi

Trueno

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Yerai Cortés

Zé Ibarra

Zoe Gotusso

* Songwriter ** Producer



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ARTIST 100

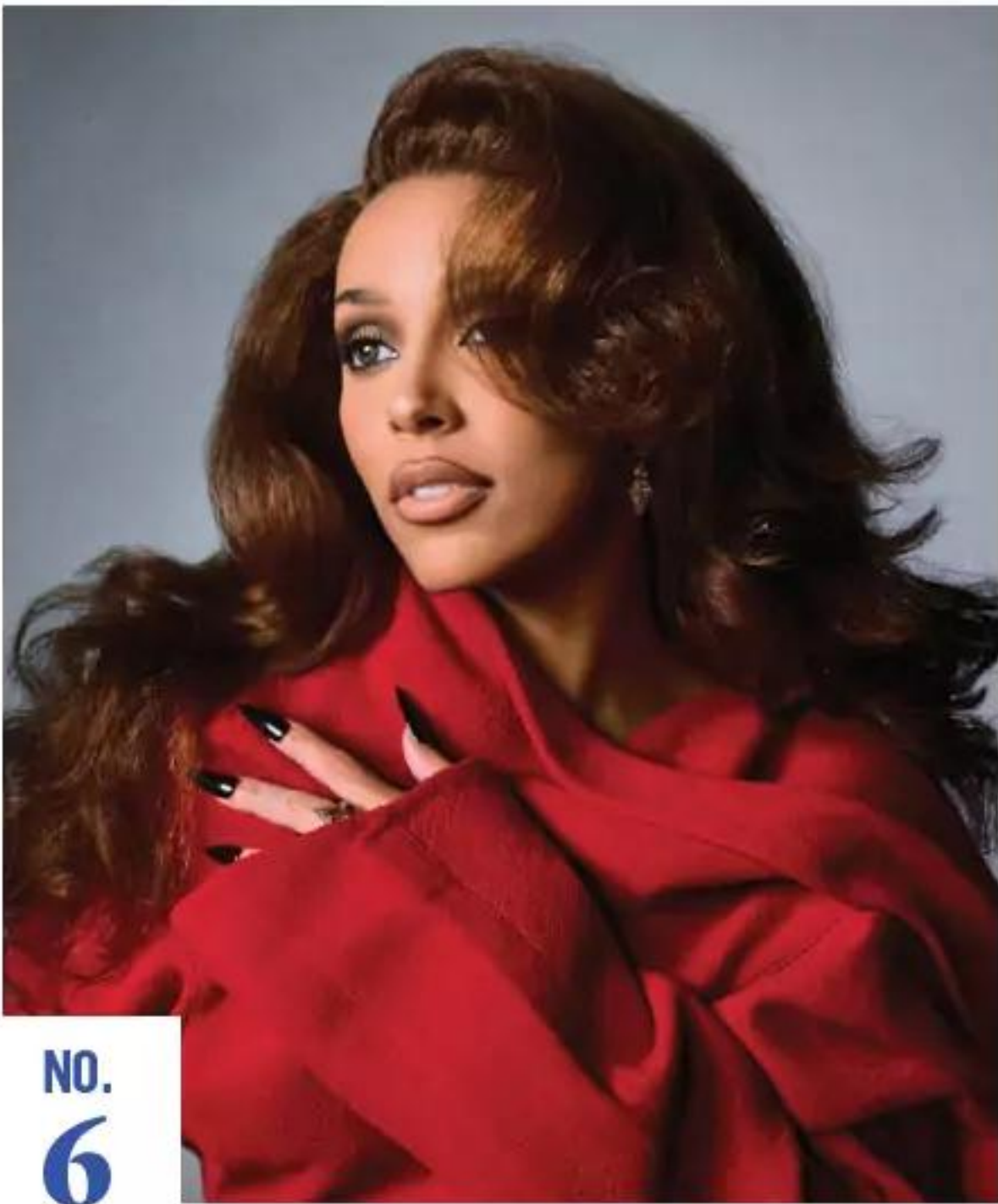
9

TAYLOR SWIFT

WEEKS ON CHART
584

If Swift's *The Life of a Showgirl* dances in atop the Billboard 200 dated Oct. 18, she'll become outright the soloist with the most No. 1s (15). A chart-leading arrival is anticipated, after all 14 of Swift's studio albums and rerecorded projects from 2008 to 2024 debuted atop the list.

-KEITH CAULFIELD

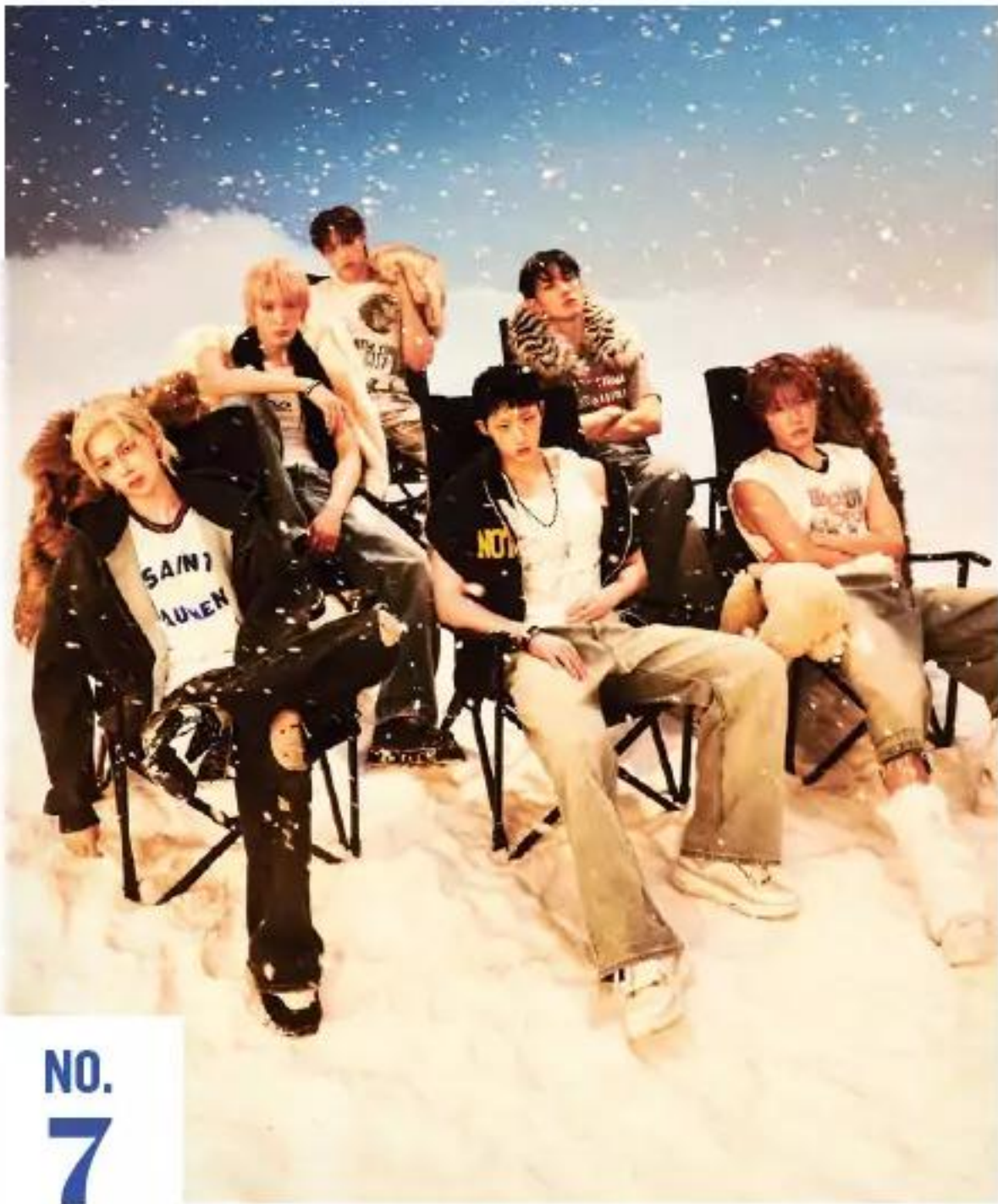


NO. 6

Doja Resurges To The Top 10

Doja Cat zooms back into the top 10 of the Billboard Artist 100 for the first time in nearly two years (since the chart dated Nov. 11, 2023, when she was No. 10), thanks to the activity surrounding the debut of her new studio album, *Vie*. The set launches at No. 1 on Vinyl Albums, No. 3 on Top Album Sales and No. 4 on the Billboard 200. *Vie* sold 26,000 copies (her best sales week ever) in the United States in the week ending Oct. 2, according to Luminate. With vinyl purchases accounting for nearly 15,500, that's Doja's best week on wax.

-K. C.



NO. 7

'EX' Marks The Spot

South Korean boy band P1Harmony (above) celebrates its first week in the top 10 on the Artist 100 and its first top 10 album on the Billboard 200. On the latter chart, the act's latest project, *EX*, debuts at No. 9 with 40,000 equivalent album units earned, with 96% of its first-week units driven by album sales. *EX* nabs the best-ever week by units (40,000) and album sales (39,000) for the group. On the Top Album Sales list, *EX* enters at No. 2, scoring the band its fifth top 10 set — the entirety of its charted projects.

-K. C.

DATA FOR WEEK OF 10.11.2025

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
3	2	1	#1 for 33 WEEKS Morgan Wallen	BIG LOUD/MERCURY/REPUBLIC	1	343
2	3	2	Sabrina Carpenter	ISLAND/REPUBLIC	1	96
-	1	3	Cardi B	ATLANTIC/AG	1	224
5	4	4	HUNTR/X: EJAE, Audrey Nuna & REI AMI	VISVA/REPUBLIC	2	14
RE-ENTRY		5	Mariah Carey	MARIAH/GAMMA.	5	93
72	80	6	Doja Cat	KEMOSABE/RCA	1	264
RE-ENTRY		7	P1Harmony	FNC/HELLO82	7	9
11	13	8	Tate McRae	RCA	1	156
12	8	9	Taylor Swift	REPUBLIC	1	584
6	6	10	Alex Warren	ATLANTIC/AG	4	39
7	9	11	Benson Boone	NIGHT STREET/WARNER	2	89
8	11	12	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	448
37	33	13	Bad Bunny	RIMAS	1	367
9	10	14	Kendrick Lamar	PGLANG/INTERSCOPE/INTERSCOPE CAPITOL	1	509
65	61	15	Olivia Dean	POLYDOR/ISLAND/REPUBLIC	15	4
10	12	16	Drake	OVO SOUND/REPUBLIC	1	586
RE-ENTRY		17	Young Thug	YOUNG STONER LIFE/300/3EE	5	212
15	23	18	The Weeknd	XO/REPUBLIC	1	534
18	14	19	Billie Eilish	DARKROOM/INTERSCOPE/INTERSCOPE CAPITOL	1	363
16	17	20	Shaboozey	AMERICAN DOGWOOD/EMPIRE	8	77

APPLY IN SALES AND STREAMING. BILLBOARD ARTIST 100: THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY LUMINATE. RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY LUMINATE. STREAMING ACTIVITY DATA FROM THE MUSIC SOURCES TRACKED BY LUMINATE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.



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NO. 1

‘Stone’ Keeps Rolling: Jelly Roll Adds Eighth Leader

Jelly Roll earns his eighth No. 1 on *Billboard*’s Country Airplay chart with “Heart of Stone,” which gained by 9% to 33 million audience impressions Sept. 26-Oct. 2, according to Luminate. With the latest leader, the Nashville native extends his perfect record on the chart, as all of his singles promoted to country radio have gone the distance. His prior leader, “Liar,” hit No. 1 in February and led for six weeks, his longest reign. He boasts the longest active chart-topping streak among all acts. Luke Combs compiled the list’s longest uninterrupted run of No. 1 promoted singles both to open a career and overall: 14 in 2017-22.

“Heart of Stone,” which Jelly Roll co-wrote with producer Zach Crowell, Shy Carter and Blake Pendergrass, is the third single from his album *Beautifully Broken*. The set arrived in October 2024 at No. 1 on both Top Country Albums and the all-genre *Billboard* 200.

—RUSS PENUELL

Country Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK GG Heart Of Stone BAILEE & BUDDY/BMG/REPUBLIC/STONEY CREEK	Jelly Roll	27
1	2	Bottle Rockets TRIPLE TIGERS	Scotty McCreery & Hootie & The Blowfish	21
5	3	I Got Better MERCURY/REPUBLIC/BIG LOUD	Morgan Wallen	15
6	4	Bar None MCA NASHVILLE	Jordan Davis	28
3	5	Happen To Me TRIPLE TIGERS	Russell Dickerson	29
4	6	Good News AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	36
7	7	Darlin' CHASE MATTHEW/WARNER MUSIC NASHVILLE/WAR	Chase Matthew	44
9	8	Back In The Saddle SEVEN RIDGES/COLUMBIA NASHVILLE	Luke Combs	10
8	9	After All The Bars Are Closed FIFTY-ONE/FORTY-NINE/VALORY	Thomas Rhett	33
11	10	Heavens To Betsy BIG MACHINE	Jackson Dean	54



NO. 1

Drake’s Latest, Central Cee’s First ‘One’

Drake earns his record-extending 43rd No. 1 on the Rhythmic Airplay chart and Central Cee claims his first with “Which One.” Drake strings together his fourth leader in a row, all earned in 2025. “Nokia” held the top slot for two weeks in May, followed by his PartyNextDoor and Cash Cobain collaboration “Somebody Loves Me” (one week in July) and “What Did I Miss?” (three weeks, beginning in August).

The run matches Drake’s longest consecutive streak of Rhythmic Airplay rulers and marks his best with lead roles in songs. He previously linked four in a row in 2018-19 with featured roles on Bad Bunny’s “MIA,” Meek Mill’s “Going Bad” and Chris Brown’s “No Guidance,” followed by his own “Money in the Grave” featuring Rick Ross.

Meanwhile, 2025 is Drake’s fourth calendar year with at least four No. 1s (after 2016, 2018 and 2020) and his first with at least that many as a lead act since 2016.

—KEVIN RUTHERFORD

Rhythmic Airplay				
LAST WEEK	THIS WEEK	Title IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK Which One OVO SOUND/REPUBLIC	Drake & Central Cee	9
1	2	Folded ATLANTIC	Kehlani	11
6	3	It Depends CBE/RCA	Chris Brown Featuring Bryson Tiller	7
3	4	Mutt EZMNY/MOTOWN/ICLG	Leon Thomas	29
4	5	Yukon JRC/ILH/DEF JAM/REPUBLIC	Justin Bieber	11
7	6	She Ready PAPER ROUTE EMPIRE/REPUBLIC	Key Glock	17
10	7	Jealous Type KEMOSABE/RCA	Doja Cat	6
5	8	All The Way BIGXTHAPLUG/ATLANTIC/UNITEDMASTERS	BigXthaPlug Featuring Bailey Zimmerman	22
8	9	Ring Ring Ring COLUMBIA	Tyler, The Creator	10
13	10	East LA WILL.I.AM/EPIC	will.i.am & Taboo	10

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COWBOY CARTER'S CURTAIN CALL

Beyoncé rules the July touring report, further extending her tour into unprecedented Boxscore territory

Beyoncé at Chicago's Soldier Field in May.

Top Boxscores

THE SUMMER HOT STREAK CONTINUES for Beyoncé, as the superstar sits atop the monthly Billboard Boxscore charts with the highest-grossing tour and highest-grossing engagement of July. According to figures reported to Boxscore, her *Cowboy Carter* tour — which wrapped July 26 in Paradise, Nev. — grossed \$102.3 million and sold 392,000 tickets over eight shows during the month.

The latest win marks three in a row for Queen Bey, who is one of only two artists to string together that many consecutive months at No. 1 on Top Tours: Bad Bunny did so in 2024 from March through May. Beyoncé previously accomplished the feat from July through September 2023 on her *Renaissance* world tour.

July also marks Beyoncé's third straight month with a net surpassing \$100 million. Including three months during the *Renaissance* world tour, her career total climbs to six. No other artist has reported a nine-figure gross multiple times, though Bad Bunny (September 2022), Harry Styles (June 2023) and Kendrick Lamar & SZA (May 2025) each have once.

All told, the *Cowboy Carter* tour earned \$407.6 million and sold 1.6 million tickets over 32 shows — the highest-grossing country tour in Boxscore history. Additionally, Beyoncé remains the record holder as both the top-grossing R&B artist and Black artist and is still among the top 10 acts overall. Locally, the tour set more than 40 records for gross, attendance and sold-out shows.

—ERIC FRANKENBERG

Top Tours

	Artist	Gross	Total Attendance	No. Of Shows
1	Beyoncé	\$102.3M	392K	8
2	The Weeknd	\$89.6M	604K	13
3	Imagine Dragons	\$86.3M	757K	14
4	Coldplay	\$70.5M	532K	10
5	Stray Kids	\$64.4M	391K	8
6	Iron Maiden	\$53.2M	487K	14
7	Tyler, The Creator	\$35M	235K	17
8	Ed Sheeran	\$34.5M	328K	8
9	Jin	\$32.5M	217K	12
10	Linkin Park	\$30.5M	236K	6

	Artist(s) VENUE DATE	Gross TICKET PRICES	Total Attendance NO. OF SHOWS	Promoter(s)
1	Beyoncé MERCEDES-BENZ STADIUM, ATLANTA JULY 10-11, 13-14	\$55.4M \$801/\$50	206K 4	Live Nation
2	Zach Bryan METLIFE STADIUM, EAST RUTHERFORD, N.J. JULY 18-20	\$29.3M \$349.50/\$30	168K 3	AEG Presents
3	Coldplay ROGERS CENTRE, TORONTO JULY 7-8, 11-12	\$27.6M \$205.35/\$22.04	207K 4	Live Nation
4	Beyoncé NORTHWEST STADIUM, LANDOVER, MD. JULY 4, 7	\$27.4M \$800/\$50	93.7K 2	Live Nation
5	Beyoncé ALLEGIAN STADIUM, PARADISE, NEV. JULY 25-26	\$19.4M \$734.94/\$50	92.3K 2	Live Nation
6	Imagine Dragons STADE DE FRANCE, PARIS JULY 5-6	\$18.7M \$164.83/\$70.64	158K 2	Live Nation
7	The Weeknd LEVI'S STADIUM, SANTA CLARA, CALIF. JULY 8-9	\$17.1M \$320/\$40	98.4K 2	Live Nation
8	Stray Kids STADE DE FRANCE, PARIS JULY 26-27	\$16.9M \$228.88/\$88.03	117K 2	Live Nation
9	Ed Sheeran VOLKSPARKSTADIUM, HAMBURG, GERMANY JULY 4-6	\$16.9M \$147.20/\$29.44	169K 3	FKP Scorpio Konzertproduktionen
10	Stray Kids TOTTENHAM HOTSPUR STADIUM, LONDON JULY 18-19	\$16M \$281.45/\$80.42	89.2K 2	Live Nation

Top Venues

15,001 OR MORE CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Madison Square Garden NEW YORK	\$26.4M	206K	16
2	Sphere LAS VEGAS	\$25.4M	150K	9
3	O2 Arena LONDON	\$24.9M	174K	12
4	TD Garden BOSTON	\$13.5M	102K	9
5	Movistar Arena SANTIAGO, CHILE	\$12.4M	309K	30
6	Prudential Center NEWARK, N.J.	\$12.2M	82.1K	7
7	T-Mobile Arena LAS VEGAS	\$11.8M	51.7K	4
8	Chase Center SAN FRANCISCO	\$10.4M	40.7K	3
9	Parc Jean-Drapeau MONTREAL	\$10M	76.6K	2
10	Kia Forum INGLEWOOD, CALIF.	\$9.4M	48.5K	4



10,001-15,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	3Arena DUBLIN	\$8.2M	70.9K	9
2	CFG Bank Arena BALTIMORE	\$6.8M	51K	6
3	OVO Hydro GLASGOW	\$6.6M	45.5K	4
4	Hallenstadion ZURICH	\$6.4M	41.7K	5
5	North Charleston Coliseum NORTH CHARLESTON, S.C.	\$4.6M	47.8K	5
6	Dickies Arena FORT WORTH, TEXAS	\$4.5M	59K	6
7	AsiaWorld-Arena HONG KONG	\$4.5M	24K	3
8	PHX Arena PHOENIX	\$4.2M	45.1K	4
9	Domplatz ERFURT, GERMANY	\$4M	54.5K	5
10	Forest Hills Stadium QUEENS	\$3.8M	27K	2

5,001-10,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	Red Rocks Amphitheatre MORRISON, COLO.	\$23.1K	266K	34
2	Vrijthof MAASTRICHT, NETHERLANDS	\$13.5M	103K	12
3	Mohegan Sun Arena UNCASVILLE, CONN.	\$5.2M	50.2K	9
4	Auditorio Nacional MEXICO CITY	\$5.1M	96.3K	48
5	Bank of New Hampshire Pavilion GILFORD, N.H.	\$4M	38.6K	5
6	Castlefield Bowl MANCHESTER, ENGLAND	\$3.5M	53.5K	8
7	Bill Graham Civic Auditorium SAN FRANCISCO	\$2.8M	33.2K	4
8	Greek Theatre LOS ANGELES	\$2.8M	42.7K	9
9	Radio City Music Hall NEW YORK	\$2.5M	19.8K	4
10	Hearst Greek Theatre BERKELEY, CALIF.	\$2.1M	33.2K	5

2,501-5,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	The Salt Shed CHICAGO	\$1.9M	25.3K	5
2	OLG Stage at Fallsview Casino Resort NIAGARA FALLS, ONTARIO	\$1.9M	30.4K	7
3	Santa Barbara Bowl SANTA BARBARA, CALIF.	\$1.7M	19.9K	5
4	Trinity College DUBLIN	\$1.7M	22.6K	5
5	Beacon Theatre NEW YORK	\$1.6M	15.2K	6
6	Davies Symphony Hall SAN FRANCISCO	\$1.6M	12K	5
7	Chicago Theatre CHICAGO	\$1.2M	17.1K	6
8	Dune Peninsula at Point Defiance Park TACOMA, WASH.	\$789K	14.1K	3
9	The Pinnacle NASHVILLE	\$776K	13.7K	7
10	Stage AE PITTSBURGH	\$707K	13K	4

2,500 OR LESS CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	DeVos Performance Hall GRAND RAPIDS, MICH.	\$3.6M	29.4K	13
2	Ryman Auditorium NASHVILLE	\$1.7M	21.7K	13
3	The Mountain Winery SARATOGA, CALIF.	\$1.6M	17.3K	11
4	Encore Theater at Wynn Las Vegas LAS VEGAS	\$1.3M	9.3K	8
5	City National Grove of Anaheim ANAHEIM, CALIF.	\$911K	11.8K	10
6	Warfield Theatre SAN FRANCISCO	\$790K	12.7K	6
7	Orpheum Theatre LOS ANGELES	\$660K	5.5K	3
8	Mtelus MONTREAL	\$483K	9.8K	7
9	Avalon Theatre at Fallsview Casino NIAGARA FALLS, ONTARIO	\$446K	11.6K	8
10	Hard Rock Live BRISTOL, VA.	\$435K	5.9K	4



RABBIT SEASON: BAD BUNNY IS NO. 1

The superstar leads all Latin artists at the quarter-century mark and snags the genre’s top album with *YHLQMDLG* while Luis Fonsi & Daddy Yankee’s “Despacito” (featuring Justin Bieber) is the top song

BY PAMELA BUSTIOS

BILLBOARD’S YEARLONG REFLECTION on the biggest chart performers of the past quarter century adds another chapter with recaps during that span of the top artists, albums, songs and producers in the Latin genre.

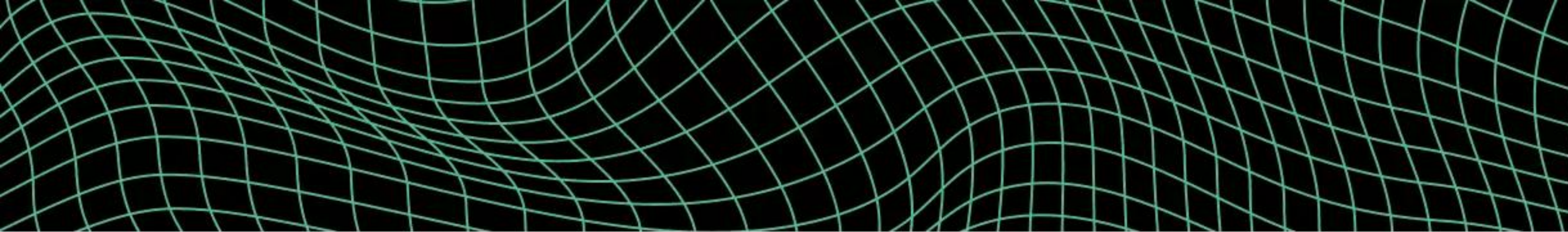
Bad Bunny is No. 1 on *Billboard*’s Top Latin Artists of the 21st Century chart with 14 leaders on Hot Latin Songs and eight on Top Latin Albums — all the more impressive because he didn’t appear on *Billboard*’s rankings until 2016. He has since extended his counts to 16 and nine, respectively, and has earned a record 89 top 10s on Hot Latin Songs — more than twice the totals of runners-up Enrique Iglesias and Luis Miguel (39 each) — dating to the chart’s 1986 start.

Bad Bunny’s *YHLQMDLG*, which arrived in 2020 and dominated Top Latin Albums for a record 70 weeks, and Luis Fonsi & Daddy Yankee’s 2017 smash “Despacito” (featuring Justin Bieber), an unprecedented 56-week Hot Latin Songs No. 1, are the genre’s top album and song for the period. Plus, Emilio Estefan rules the Top Producers of the 21st Century on the Hot Latin Songs chart.

TOP LATIN ARTISTS of the 21st Century

RANK	Artist	RANK	Artist
1	Bad Bunny	31	Banda MS de Sergio Lizárraga
2	Romeo Santos	32	Ricardo Arjona
3	Daddy Yankee	33	Alejandro Fernández
4	Enrique Iglesias	34	Fuerza Regida
5	Marco Antonio Solís	35	Jenni Rivera
6	J Balvin	36	Rauw Alejandro
7	Shakira	37	Cristian Castro
8	Aventura	38	Gerardo Ortiz
9	Juanes	39	Paulina Rubio
10	Ozuna	40	Anuel AA
11	Marc Anthony	41	Ricky Martin
12	Karol G	42	Selena
13	Wisin & Yandel	43	Farruko
14	Maná	44	Luis Miguel
15	Vicente Fernández	45	Grupo Montéz de Durango
16	Prince Royce	46	Julián Álvarez y Su Norteño Banda
17	Intocable	47	Tito “El Bambino”
18	Don Omar	48	Calibre 50
19	Juan Gabriel	49	Thalia
20	Conjunto Primavera	50	Carlos Vives
21	Peso Pluma	51	Juan Luis Guerra 440
22	Banda el Recodo de Cruz Lizárraga	52	Camila
23	Los Temerarios	53	Alejandro Sanz
24	Joan Sebastian	54	RBD
25	La Arrolladora Banda el Limón de René Camacho	55	Los Tucanes de Tijuana
26	Maluma	56	Los Bukis
27	Luis Fonsi	57	Pitbull
28	Chayanne	58	Espinoza Paz
29	Nicky Jam	59	El Trono de México
30	Los Tigres del Norte	60	Pepe Aguilar

Billboard’s Top Latin Artists, Top Latin Albums and Top Hot Latin Songs of the 21st Century recaps reflect performance on weekly charts dated Jan. 1, 2000, through Dec. 28, 2024. The Top Latin Artists category ranks the best-performing acts in that span based on activity on Top Latin Albums and Hot Latin Songs. (Titles released prior to mid-1999 are excluded, although such entries that appeared on Top Latin Albums or Hot Latin Songs in that span contribute to the calculation of the Top Latin Artists chart.) The Top Producers of the 21st Century on the Hot Latin Songs chart reflects producers with the most No. 1s on weekly Hot Latin Songs charts dated Jan. 1, 2000, through Dec. 28, 2024, with ties broken by most top 10s and most overall chart entries.



RANK	Artist	RANK	Artist
61	Eslabon Armado	81	Alexandre Pires
62	Los Plebes del Rancho de Ariel Camacho	82	David Bisbal
63	Kumbia Kings	83	Jennifer Peña
64	Sin Bandera	84	Patrulla 81
65	RKM & Ken-Y	85	Gloria Estefan
66	Grupo Frontera	86	K-Paz de la Sierra
67	Victor Manuelle	87	Flex
68	Myke Towers	88	Banda los Recoditos
69	Christian Nodal	89	A.B. Quintanilla III
70	Gilberto Santa Rosa	90	Feid
71	Junior H	91	Los Rieleros del Norte
72	Jhayco	92	Ivan Cornejo
73	Son by Four	93	Alacranes Musical
74	Lupillo Rivera	94	Los Huracanes del Norte
75	Wisin	95	Voz de Mando
76	Yandel	96	Sech
77	Pesado	97	Kali Uchis
78	Grupo Bryndis	98	Los Ángeles Azules
79	Larry Hernández	99	Los Horóscopos de Durango
80	Natanael Cano	100	Palomo



For much of the past decade, Ozuna has shared with the world his version of reggaetón that incorporates dancehall and pop Latin trap. His debut album, *Odisea*, led the Top Latin Albums chart for 46 weeks in 2017-18 — the longest reign to date for an act’s introductory set. Overall, it’s tied for the fourth-longest No. 1 stay since the chart began in 1993.

Continuing his meteoric rise, Ozuna closed out 2018 as *Billboard*’s top Latin artist, bolstered by two chart-toppers that dominated Hot Latin Songs for a combined 27 weeks that year: “Te Boté” — with Casper Mágico, Nio García, Darell, Nicky Jam and Bad Bunny — and DJ Snake’s “Taki Taki” featuring Ozuna, Selena Gomez and Cardi B. His follow-up album, *Aura*, logged 17 weeks at the peak of Top Latin Albums beginning in September 2018. His second of five No. 1s on the chart proved a more genre-bending project than his first, as the singer-songwriter was inspired by R&B, tropical house and other Latin influences.



Odisea
Ozuna



Already prominent at the turn of the century, Shakira solidified her standing among the genre’s elite with 11 No. 1s on Hot Latin Songs and six on Top Latin Albums over 2000-24.

TOP LATIN ALBUMS of the 21st Century

RANK	Title	Artist
1	YHLQMDLG	Bad Bunny
2	Fórmula, Vol. 2	Romeo Santos
3	X 100PRE	Bad Bunny
4	Ones	Selena
5	Odisea	Ozuna
6	Un Verano Sin Ti	Bad Bunny
7	Todavía Me Amas: Lo Mejor de Aventura	Aventura
8	Un Día Normal	Juanes
9	Barrio Fino	Daddy Yankee
10	El Último Tour del Mundo	Bad Bunny
11	The Last	Aventura
12	Fórmula, Vol. 1	Romeo Santos
13	3	Marc Anthony
14	Prince Royce	Prince Royce
15	Para Siempre	Vicente Fernández
16	Dejarte de Amar	Camila
17	Sex and Love	Enrique Iglesias
18	Los Duo	Juan Gabriel
19	Génesis	Peso Pluma
20	Mi Sangre	Juanes
21	Fénix	Nicky Jam
22	Euphoria	Enrique Iglesias
23	Vice Versa	Rauw Alejandro
24	Mis Número 1... 40 Aniversario	Juan Gabriel
25	Los Dúo 2	Juan Gabriel
26	La Mejor... Colección	Marco Antonio Solís
27	Oasis	J Balvin & Bad Bunny
28	KG0516	Karol G
29	Mañana Será Bonito	Karol G
30	Sale el Sol	Shakira
31	La Misma Gran Señora	Jenni Rivera
32	La Revolución	Wisin & Yandel
33	Exiliados en la Bahía: Lo Mejor de Maná	Maná
34	Historia de Un Ídolo, Vol. I	Vicente Fernández
35	Son by Four	Son by Four
36	Energía	J Balvin
37	Paulina	Paulina Rubio
38	Pa'l Mundo	Wisin & Yandel
39	Amar Es Combatir	Maná
40	Historia de un Ídolo	Vicente Fernández

OZUNA: CRISTINA ANDINIA/REDFERNS; SHAKIRA: JAKUBASZCZYK/GETTY IMAGES



97

Las Ketchup
Las Ketchup

After the worldwide “Macarena” phenomenon sparked by Spanish duo Los del Río in the mid-1990s, fellow countrywomen Las Ketchup — comprising sisters Lola, Lucía and Pilar Muñoz — took the spotlight with “Aserejé.” Many may still be unaware that the song’s quirky, nonsensical lyrics are based on the phonetic distortion of the chorus to the 1979 hip-hop classic “Rapper’s Delight” by Sugarhill Gang. The infectious reimagination not only ignited one the biggest dance crazes of the early 2000s but also propelled the trio (later a quartet with fourth sister Rocío) to stardom.

“Aserejé” landed the group, which was founded by flamenco producer Manuel “Queco” Ruiz, its sole entry on the Hot Latin Songs chart, where it ruled for four weeks in 2002. Plus, the act’s eponymous release led Top Latin Albums for 10 weeks from that November through January 2003. The hit single’s legacy endures, as it has drawn 93 million official U.S. streams, according to Luminate.

RANK	Title	Artist
41	Za Za Za	Grupo Climax
42	Shhh!	A.B. Quintanilla III y los Kumbia Kings
43	Wisin Vs. Yandel: Los Extraterrestres	Wisin & Yandel
44	El Patrón	Tito “El Bambino” el Patrón
45	Golden	Romeo Santos
46	Dañado	Ivan Cornejo
47	Barrio Fino: En Directo	Daddy Yankee
48	Libre	Marc Anthony
49	Todo Cambió	Camila
50	Desde un Principio — From the Beginning	Marc Anthony
51	K.O.B.: Live	Aventura
52	El Dorado	Shakira
53	Palabras del Silencio	Luis Fonsi
54	King of Kings	Don Omar
55	Joyas Prestadas: Pop	Jenni Rivera
56	Kings of Bachata: Sold Out at Madison Square Garden	Aventura
57	Recuerden Mi Estilo	Los Plebes del Rancho de Ariel Camacho
58	Nadie Sabe Lo Que Va A Pasar Mañana	Bad Bunny
59	Aura	Ozuna
60	Drama y Luz	Maná

RANK	Title	Artist
61	La Historia Continúa...	Marco Antonio Solís
62	Afrodisíaco	Rauw Alejandro
63	Joyas Prestadas: Banda	Jenni Rivera
64	Fijación Oral: Vol. 1	Shakira
65	Phase II	Prince Royce
66	Mi Reflejo	Christina Aguilera
67	Pa las Baby's y Belikeada	Fuerza Regida
68	Iconos	Marc Anthony
69	95/08	Enrique Iglesias
70	Que Bendición	Banda Sinaloense MS de Sergio Lizárraga
71	Talento de Barrio (Soundtrack)	Daddy Yankee
72	Me Deje Llevar	Christian Nodal
73	Revolución de Amor	Maná
74	Te Quiero	Flex
75	Viva el Principe	Cristian Castro
76	#1's	Prince Royce
77	Famouz	Jhay Cortez
78	Soy el Mismo	Prince Royce
79	Grandes Éxitos	Chayanne
80	Nuestro Amor	RBD
81	Rebelde	RBD
82	Emmanuel	Anuel AA
83	Veintisiete	Los Temerarios
84	Şad Boyz 4 Life II	Junior H
85	Pretty Boy Dirty Boy	Maluma
86	Real Hasta la Muerte	Anuel AA
87	Las Que No Iban A Salir	Bad Bunny
88	Vibras	J Balvin
89	Mañana Será Bonito (Bichota Season)	Karol G
90	Almas Gemelas	El Trono de México
91	Yo No Canto, Pero Lo Intentamos	Espinoza Paz
92	En Vivo: Guadalajara — Monterrey	Banda Sinaloense MS de Sergio Lizárraga
93	Sin Miedo (Del Amor y Otros Demonios)	Kali Uchis
94	Independiente	Ricardo Arjona
95	El Comienzo	Grupo Frontera
96	Don Omar Presents: Meet the Orphans: The King Is Back.	Don Omar
97	Las Ketchup	Las Ketchup
98	Grandes Éxitos	Shakira
99	Primera Cita	CNCO
100	La Vida... Es un Ratico	Juanes



Peso Pluma’s third studio set, *Génesis*, led Top Latin Albums for 28 weeks in 2023-24 — the most at No. 1 for a regional Mexican act in the chart’s history.

LAS KETCHUP: JOHN ROBERTS/GETTY IMAGES; PESO PLUMA: OMAR VEGA/GETTY IMAGES

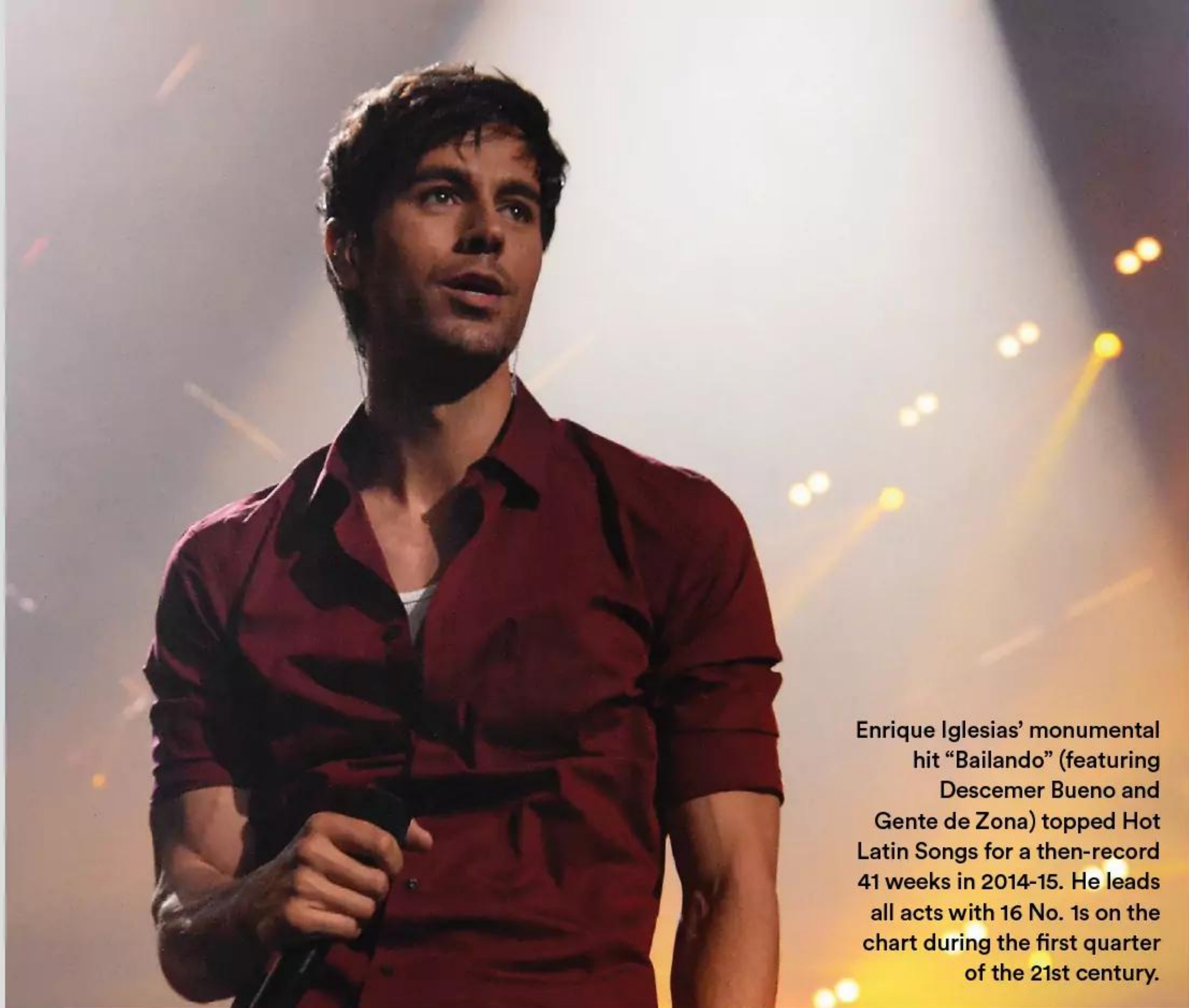
Congratulations 2025 Latin Power Players

Pablo Ahogado
&
Bruce McIntosh

Your work empowers the voices
who bridge Latin music's rich history
and bold future.

Gracias por honrar nuestras raíces y,
al mismo tiempo, proyectar la música
latina hacia adelante.

concord



Enrique Iglesias' monumental hit "Bailando" (featuring Descemer Bueno and Gente de Zona) topped Hot Latin Songs for a then-record 41 weeks in 2014-15. He leads all acts with 16 No. 1s on the chart during the first quarter of the 21st century.

TOP HOT LATIN SONGS of the 21st Century

RANK	Title	Artist
1	Despacito	Luis Fonsi & Daddy Yankee Featuring Justin Bieber
2	Propuesta Indecente	Romeo Santos
3	Dákiti	Bad Bunny & Jhay Cortez
4	A Puro Dolor	Son by Four
5	RITMO (Bad Boys for Life)	Black Eyed Peas X J Balvin
6	No Me Doy Por Vencido	Luis Fonsi
7	El Perdón	Nicky Jam & Enrique Iglesias
8	Me Porto Bonito	Bad Bunny & Chencho Corleone
9	La Tortura	Shakira Featuring Alejandro Sanz
10	Te Quiero	Flex
11	Titi Me Preguntó	Bad Bunny
12	Me Enamora	Juanes
13	Hasta el Amanecer	Nicky Jam
14	Bailando	Enrique Iglesias Featuring Descemer Bueno & Gente de Zona
15	Vivir Mi Vida	Marc Anthony
16	Danza Kuduro	Don Omar & Lucenzo
17	Algo Me Gusta de Ti	Wisin & Yandel Featuring Chris Brown & T-Pain
18	MIA	Bad Bunny Featuring Drake
19	Abrázame Muy Fuerte	Juan Gabriel
20	Ginza	J Balvin
21	Cuando Me Enamoro	Enrique Iglesias Featuring Juan Luis Guerra
22	Pepas	Farruko
23	Suerte	Shakira
24	Limbo	Daddy Yankee
25	Ella Baila Sola	Eslabon Armado X Peso Pluma
26	Corazón Sin Cara	Prince Royce
27	Mi Gente	J Balvin & Willy William Featuring Beyoncé
28	Qlona	Karol G & Peso Pluma
29	Darte un Beso	Prince Royce
30	Hawái	Maluma & The Weeknd
31	Más Que Tu Amigo	Marco Antonio Solís
32	Antes	Obie Bermudez
33	Te Boté	Casper Mágico, Nio García, Darell, Nicky Jam, Ozuna & Bad Bunny
34	Rompe	Daddy Yankee
35	Do You Know? (The Ping Pong Song)	Enrique Iglesias

RANK	Title	Artist
36	Give Me Everything	Pitbull Featuring Ne-Yo, Afrojack & Nayer
37	Con Calma	Daddy Yankee & Katy Perry Featuring Snow
38	Telepatía	Kali Uchis
39	Gata Only	FloyyMenor X Cris MJ
40	Tal Vez	Ricky Martin
41	Nada Valgo Sin Tu Amor	Juanes
42	Taboo	Don Omar
43	Y Tú Te Vas	Chayanne
44	Te Presumo	Banda el Recodo de Cruz Lizárraga
45	Quítame Ese Hombre	Pilar Montenegro
46	Yonaguni	Bad Bunny
47	Dutty Love	Don Omar Featuring Natti Natasha
48	Perro Negro	Bad Bunny & Feid
49	Tu Recuerdo	Ricky Martin Featuring La Mari de Chambao y Tommy Torres
50	Taki Taki	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B
51	Chantaje	Shakira Featuring Maluma
52	Mi Corazoncito	Aventura
53	Bendita Tu Luz	Maná
54	Odio	Romeo Santos Featuring Drake
55	Ella y Yo	Aventura Featuring Don Omar
56	Pam Pam	Wisin & Yandel
57	El Amor	Tito "El Bambino" el Patrón
58	No Me Conoces Aún	Palomo
59	Down	RKM & Ken-Y
60	Hips Don't Lie	Shakira Featuring Wyclef Jean



Luis Fonsi and Daddy Yankee shattered the boundaries of the Latin music market with “Despacito,” as the collaboration amassed a record 56 weeks at No. 1 on Hot Latin Songs in 2017-18. The single also spent 16 weeks atop the all-genre Billboard Hot 100, tying for the longest No. 1 run at that point. It remains the record-holder for the lengthiest Hot 100 reign for a primarily non-English-language song dating to the chart’s inception in 1958.

“When I look back, what really hits me is the fact that it opened a huge door for the non-Latin world to vibrate to Latin music,” Fonsi told *Billboard* in 2019. The track, which also crossed to the peak of the Mainstream Top 40 chart, “spearheaded a global Latin movement. I don’t mean to take credit and to say it was all me or the song; it was the sum of many songs and many artists. But this song definitely kicked the door open.”

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PRESENTS

RANK	Title	Artist
61	Fotografía	Juanes With Nelly Furtado
62	Por Amarte Así	Cristian
63	Promise	Romeo Santos Featuring Usher
64	Mayor Que Yo	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin & Yandel & Hector
65	Te Quise Tanto	Paulina Rubio
66	Amor Confuso	Gerardo Ortiz
67	Rakata	Wisin & Yandel
68	Llamada de Mi Ex	La Arrolladora Banda el Limón de René Camacho
69	Tusa	Karol G & Nicki Minaj
70	Entra en Mi Vida	Sin Bandera
71	Ai Se Eu Te Pego	Michel Telo
72	La Diabla	Xavi
73	La Camisa Negra	Juanes
74	Dile Al Amor	Aventura
75	Duele el Corazón	Enrique Iglesias Featuring Wisin
76	Me Gusta Todo de Ti	Banda el Recodo de Cruz Lizárraga
77	La Bebé	Yng Lvcas X Peso Pluma
78	El Dolor de Tu Presencia	Jennifer Peña
79	Lo Intentamos	Espinoza Paz
80	X	Nicky Jam X J Balvin
81	Cuidarte el Alma	Chayanne
82	Aliado del Tiempo	Mariano Barba
83	Incondicional	Prince Royce
84	Si Antes Te Hubiera Conocido	Karol G
85	Como Se Cura una Herida	Jaci Velasquez
86	Moscow Mule	Bad Bunny
87	Inténtalo	3BallMTY Featuring el Bebe to y América Sierra
88	Callaita	Bad Bunny & Tainy
89	Un Siglo Sin Ti	Chayanne
90	Yo Te Amo	Chayanne
91	Mientes Tan Bien	Sin Bandera
92	Tantita Pena	Alejandro Fernández
93	Por un Segundo	Aventura
94	Al Menos	La Original Banda el Limón de Salvador Lizárraga
95	Mas Allá del Sol	Joan Sebastian
96	Me Dediqué A Perderte	Alejandro Fernández
97	Todo de Ti	Rauw Alejandro
98	O Me Voy O Te Vas	Marco Antonio Solís
99	Niña de Mi Corazón	La Arrolladora Banda el Limón de René Camacho
100	Estos Celos	Vicente Fernández



TOP PRODUCERS
of the 21st Century on the Hot Latin Songs chart

RANK	Producer	Total No. 1s
1	Emilio Estefan	14
2	Rudy Pérez	11
3	Sebastian Krys	11
4	Fher Olvera	10
5	Romeo Santos	9
6	Carlos Paucar	9
7	Alex González	9
8	Tainy	7
9	Shakira	7
10	Juanes	7
11	Enrique Iglesias	7
12	Sergio George	6
13	Gustavo Santaolalla	6
14	MAG	5
15	Ovy on the Drums	5
16	Estefano Salgado	5
17	Sky Rompiendo	4
18	Jesús Guillen	4
19	Tommy Torres	4
20	Ricardo Arjona	4
21	Lester Mendez	4
22	Sergio Vallín	4
23	Edgar Barrera	3
24	Ernesto “Neto” Fernández	3
25	Kike Santander	3

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OF ALL TIMES
= **31 HISTORIC NIGHTS!**



31 **476,875** **\$16,766,960**
SHOWS **ATTENDANCE** **GROSS SALES**

Thank you, Bad Bunny, for an amazing three months of love for our people, our culture, and for making Puerto Rico shine brighter than ever throughout the world!



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MUSIC AND MONEY

PG. 52 BAD BUNNY SUPER BOWL FORECAST

PG. 54 THE AI ARTIST ETHICS DEBATE

PG. 56 ATLANTIC MUSIC GROUP'S COO
AND GM TALK STRATEGY



From left: Playboi Carti, Alex Warren, Morgan Wallen and Tate McRae.

REPUBLIC REMAINS NO. 1 IN Q3 LABEL MARKET SHARE

Atlantic Music Group jumps to third place after a reorganization that brings 10K Projects under its purview

BY DAN RYS // ILLUSTRATION BY ALVVINO

CALL IT THE CALM before the Taylor Swift storm. The first three quarters of this year — which span from Dec. 31, 2024, through Oct. 2, 2025 — effectively function as a report card for the record business before the inevitable takeover of the superstar's *The Life of a Showgirl*. The album immediately sold 2.7 million copies the day it arrived (Oct. 3), according to Luminate, which already makes it the second-biggest

album of the year to date — but that's not under discussion just yet.

Even without the new Swift release, her label, REPUBLIC — which encompasses Republic Records, Island Records, Mercury Records, Big Loud and indie distributor Imperial — is still leading the pack for the year so far, with a 13.60% third-quarter current market share, powered by huge albums from Morgan Wallen, Sabrina Carpenter and The Weeknd.

SESAC and **Global Music Rights** joined **ASCAP** and **BMI's** song-data platform **Songview** as partners.

Artificial intelligence music company **Suno** launched a "generative audio workstation" similar to a traditional digital audio workstation.

It's a jump from the industry-leading 12.69% market share REPUBLIC enjoyed at midyear, though down from the Swift-powered 15.21% it posted through three quarters into 2024, when *The Tortured Poets Department* spent 17 of its eventual 19 weeks atop the Billboard 200.

Keeping REPUBLIC high pre-*Showgirl* were the *KPop Demon Hunters* soundtrack and continued gains from Big Loud (2.71%, up from 1.42%) and Island (2.68%, up from 2.15%). The former was driven by Wallen's continued success, the latter a remarkable jump, considering 2024 was a big breakout year with Carpenter and Chappell Roan.

In second once again is Interscope Geffen A&M, inclusive of Verve Label Group, which ended the third quarter with a 10.43% current market share. That's up from the 10.13% IGA held at the same mark in 2024 and was boosted by chart-topping albums from Lady Gaga and Playboi Carti this year, plus the continued success of Billie Eilish's *Hit Me Hard and Soft* and Kendrick Lamar's *GNX*, both from 2024. By song consumption units, Lamar and SZA's "Luther" remains the biggest song of 2025 so far, and IGA's current share has dropped from its first-quarter high of 12.67%

President Donald Trump signed an executive order allowing **TikTok** to continue operating in the United States.

A judge dismissed a child pornography lawsuit filed by the man who appeared as a nude baby on the cover of **Nirvana's** *Nevermind* album.

as the song has receded.

Making the biggest jump in the third quarter is Atlantic Music Group, with a 7.83% current share, though that gain comes with significant caveats that make it difficult to compare with past quarters. Most important: This is the first quarter where Luminate's market-share numbers reflect AMG's reorganization, which moved 10K Projects and its 1.52% current market share under AMG for the first time. (AMG's share also includes 300 Entertainment, which was counted in previous quarters.) That helps explain AMG's jump from 5.75% at the midyear 2025 mark (and 5.51% from third-quarter 2024), though it also enjoyed a huge third quarter. Subtracting 10K's performance for comparison purposes, AMG's 7.28% for the period of June 26 through Oct. 2 reflects Alex Warren's 10-week Hot 100 No. 1, "Ordinary," and chart-topping albums from twenty one pilots and Cardi B.

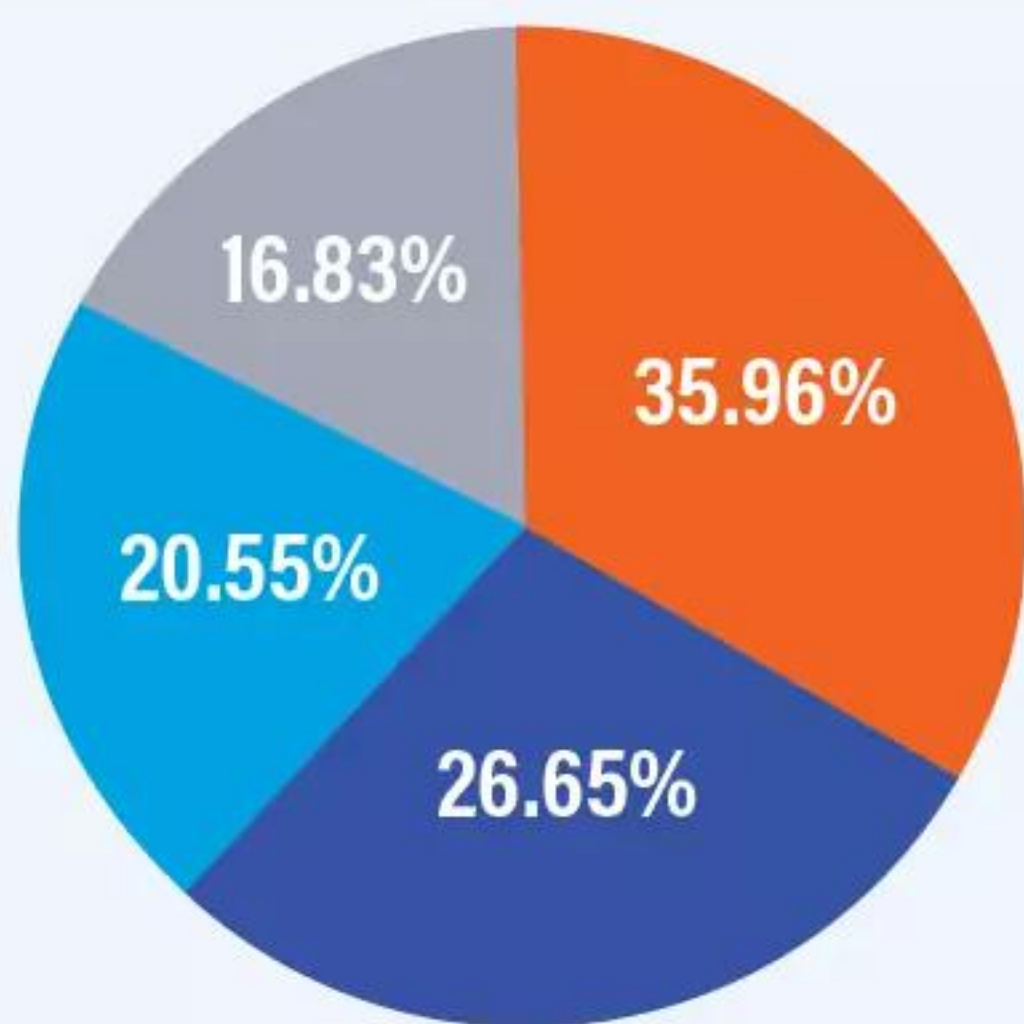
Warner Records, which ranked fourth, maintained its strong position over the past few years, posting a 6.13% current share, though it was down year over year

from 6.54% last year. (Warner's share includes some of Warner Latin, Warner Nashville and catalog label Rhino.)

AMG's growth has benefited Warner Music Group overall, boosting its current share at the nine-month mark to 16.83%, up from 16.25% at this point in 2024. That's still far behind Sony Music Entertainment in second place. The label group grew year over year, from 25.89% to 26.65%, with help from Bad Bunny. Universal Music Group remained No. 1, although despite its top two labels boasting double-digit shares of their own, the absence of a Swift album for the period contributed to a year-over-year current-share slip to 35.96% from 36.65%.

SME benefited from owning at least a majority stake in five of the six labels that round out the top 10: No. 5 is Columbia Records (4.54%); No. 7, RCA (4.22%); No. 8, Alamo Records, including indie distributor Santa Anna (2.54%); No. 9, Sony Latin (2.11%); and No. 10, Sony Nashville (1.83%). In sixth place was UMG's Capitol Music Group, which scored 4.31% of the market, up from 4.04%. **B**

Current Market Share*



Universal Music Group
35.96%

Sony Music Entertainment
26.65%

Indies
20.55%

Warner Music Group
16.83%

Rank	Label	Percentage
1	REPUBLIC	13.60%
2	Interscope Geffen A&M	10.43%
3	Atlantic Music Group	7.83%
4	Warner Records	6.13%
5	Columbia Records	4.54%
6	Capitol Music Group	4.31%
7	RCA Records	4.22%
8	Alamo Records	2.54%
9	Sony Music Latin	2.11%
10	Sony Nashville	1.83%

*Current market share from Dec. 31, 2024, through Oct. 2, 2025, as calculated by Luminate.



PREDICTING THE BUNNY BUMP

Puerto Rican megastar Bad Bunny can expect a healthy boost in sales and streaming revenue based on the results realized by previous halftime show performers Kendrick Lamar, Usher, Rihanna and The Weeknd

BY ELIZABETH DILTS MARSHALL

AFTER GENERATING an estimated \$500 million for Puerto Rico during his record-setting residency there, Bad Bunny is Super Bowl-bound. How much could his halftime show performance at Levi's Stadium in Santa Clara, Calif., on

Feb. 8, 2026, be worth to him?

Using Luminate data, *Billboard* estimates that over the past five years, solo artists who headlined the Super Bowl halftime show experienced an average 110% increase in the net revenue generated from streams and downloads of their

songs in the week following the big show compared with the week prior. For Bad Bunny, that could work out to a Super Bowl weekly net of nearly \$1.7 million, based on the estimate that his catalog has generated almost \$788,500 on an average weekly basis so far this year from U.S. on-demand audio and visual streams and downloads.

Previous halftime show performers Kendrick Lamar, Usher, Rihanna and The Weeknd also gained a 60% boost in catalog earnings in the second week following the Super Bowl, compared with the week prior to the game.

News of Bad Bunny's upcoming appearance has stirred controversy, as right-leaning pundits have criticized the artist's decision not to perform in the United States on his upcoming tour due to his stated concerns that immigration officers may target his audiences. This week, an official in President Donald Trump's administration warned that U.S. Immigration and Customs Enforcement agents will be present at the Super Bowl. However, bad headlines are usually good news for artists' streaming numbers, which means Bad Bunny's catalog could get a bigger boost than the other aforementioned recent headliners.

The following is a breakdown for how much the Super Bowl boost was

worth for The Weeknd, Rihanna, Usher and Lamar, who headlined the halftime shows in 2021, 2023, 2024 and 2025, respectively. (Estimates for the artists who headlined the 2022 halftime show — Lamar, Dr. Dre, Snoop Dogg, Eminem and Mary J. Blige — are not included because while their numbers did rise, their performance as a group resulted in significantly lower individual numbers.) **B**

Kendrick Lamar

Lamar's performance drove his catalog revenue up 93% to more than \$2.5 million in net revenue for his label and publishing companies the week following the game and \$2.2 million in the week after that.

Usher

Revenue from Usher's catalog jumped 211% to \$841,000 in the week following the game and earned an additional \$462,000 the week following.

Rihanna

The potency of Rihanna's hits elevated her catalog's revenue 150% to \$1.2 million in the week following the Super Bowl, up from about \$500,000 the week prior.

The Weeknd

The Weeknd's catalog grossed \$1 million from U.S. on-demand streams and downloads in the week following the big game, up almost 70% from the prior week's roughly \$600,000.

billboard

LATIN POWER PLAYERS 2025



Jessica Giraldo
Billboard Latin Power Player 2025



Raymond Acosta
Billboard Latin Power Player 2025



Nir Serussi
Billboard Latin Executive of the Year

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Bichota
RECORDS

Sony Music's **AWAL** launched **AWAL Middle East**, based in Dubai, United Arab Emirates.

Universal Music Group and **Sony Music** partnered with **SoundPatrol** on a technology that can detect copyrighted material in music generated by artificial intelligence.



LABELS WANT TO SIGN AI ARTISTS. SHOULD THEY?

After the multimillion-dollar bidding war to sign Xania Monet, the industry is grappling with its ethical implications

BY STEVE KNOPPER

THE REVELATION that a creation of artificial intelligence named Xania Monet scored a multimillion-dollar label deal does not sit well with Kehlani. “Nothing and no one on Earth will ever be able to justify AI to me,” the singer-songwriter declared on TikTok in September. “Especially not AI in the creative arts, in which people have worked hard for, trained for, slept on the floor for, fucking got injuries for, worked for their entire lives. I’m sorry, I don’t respect it.”

Monet’s startling success — her five songs have racked up 17 million U.S. streams, according to Luminate, and generated \$52,000 over two months, according to *Billboard* estimates — has led to a thorny ethical conundrum in the business: Should record labels, which have made fortunes off music written and performed by human artists for close to 150 years, do business with AI?

Some indie-label representatives

say they are committed to human creators. Like Kehlani, they’re skeptical of the idea that a poet pushing a few buttons in her bedroom can compete with human artists.

Terry McBride, co-founder and longtime CEO of Nettwerk Music Group, the Canadian indie label that broke Sarah McLachlan, Paris Paloma and many others, is one of those executives. “I believe the author is writing the lyrics and the AI is taking that and putting an AI voice and music to it. That’s not going to be a touring entity as we know it,” he says. “Even if it did hundreds of millions of streams, we have no interest.”

The bidding war for Monet — which included one yet-to-be-identified major label and was won by former Interscope executive Neil Jacobson’s Hallwood Media — suggests that other labels are open to AI artists. Some in the recorded-music business say future Monets are acceptable if the companies behind

them respect international copyright law and follow the policies of streaming services like Spotify and Deezer, which recently updated their policies regarding AI tracks.

“If you cook a meal for somebody, but you’re doing so with stolen food, that’s different from going to the supermarket, buying food and cooking the meal,” says Meng Ru Kuok, founder and CEO of Caldecott Music Group, which operates Band-Lab Technologies, a music-creation service that enables AI tools. “We don’t want to punish people for doing things the right way.”

Monet is the creation of 31-year-old poet Telisha Jones from Olive Branch, Miss., whose manager says she writes her own lyrics but uses AI music service Suno for other portions of her tracks. That may concern the major-label groups, which sued Suno and another AI-music firm, Udio, in June 2024, alleging copyright infringement on what they called “an almost

unimaginable scale.” The participation of a major label in the bidding war for an artist who used Suno does raise the question of whether that may undermine the label groups’ lawsuit against the company. (A spokesperson for the RIAA, which represents the three majors and led the lawsuits, declined to comment.)

On Sept. 25, Spotify beefed up protections against what it calls “bad actors” by removing 75 million “spammy tracks,” that, the company explained in a statement, “dilute the royalty pool.” In June, Deezer also announced it would flag AI-generated content with a prominent message to users.

Spotify’s royalty payout formula takes the total number of streams on the service per month and divides that by the market share of individual rights holders on the platform. So if what the company calls “AI slop” artificially boosts the overall track number or accrues a significant stream count, the proportion paid to each rights holder shrinks.

In the case of Monet, Alex Bestall, founder of production music company Rightsify, says it’s unclear how much of Jones’ creation involved AI systems and how much was human input. Under U.S. copyright law, music created solely by machines cannot be copyrighted. “If you just say, ‘Make me a pop song,’ that’s generic,” Bestall says. “But if you gave it the exact chord progressions, the structure and add in your own human vocal, then yes, that should probably be copyright-protected.” Regarding Monet — and AI artists in general — disclosure of what came from robots and what came from humans, he adds, is “the great first step.”

Ben Swanson, COO of Secretly Group, the Bloomington, Ind., label home to such indie stars as Mitski, The War on Drugs, Phoebe Bridgers and Angel Olsen, has a more nuanced position on Monet. He acknowledges AI is a revolutionary tool for music-making, comparing it to the way Pro Tools, synthesizers and drum machines once changed music. But he advocates for a compensation system when AI trains its source material on copyrighted music that others created.

“There will be some AI artists that become culturally significant — and maybe even financially significant — but I think those will be the outliers,” Swanson says, adding that he has never been involved in “any sort of negotiation” with an AI artist. “If the majors want to get into a bidding war and spend \$3 million on an AI artist,” he adds, “have at it.” **D**



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From The Desks Of... ZACH FRIEDMAN AND TONY TALAMO

COO AND GM, ATLANTIC MUSIC GROUP

BY KRISTIN ROBINSON

ATLANTIC MUSIC GROUP executives Zach Friedman, 34, and Tony Talamo, 35, have always been seen as a package deal. Often referred to in tandem as simply “Zach and Tony,” the trusted right-hand men of AMG CEO and longtime colleague Elliot Grainge say their friendship predates their label roles by decades.

“We’ve known each other since birth,” Talamo says. “Same neighborhood, same everything. Growing up, we bonded over movies, music and sports.” Like many entrepreneurs before them, the Voorhees, N.J.-raised duo started a marketing and management company — eventually called Homemade Projects — in 2011 during their first year of college. “It was the moment when music really started to become democratized,” Friedman says. “Justin Bieber used YouTube to build a fan base. We were big fans of Mac Miller, and we saw him succeeding with just his friends and a camera.”

Talamo and Friedman identified a promising young act of their own, a tween rapper named Chris Miles. They DM’d him, offering to help make a music video. It didn’t matter that Talamo and Friedman were only 19 or that they didn’t have any experience making videos. They wanted to help Miles build a fan base online. “We took a bus into the city and started making his videos,” Friedman says. Soon after, they got Miles

onto WorldStarHipHop, a popular rap blog at the time, which earned the young artist millions of views a day, Friedman recalls.

Homemade Projects grew into one of the early leading digital marketing companies, contracting for major labels on retainer and blowing up artists on now-defunct social apps like Musical.ly (which eventually merged into TikTok) and Vine.

“Now everyone does this. It feels like every day there’s a new one of these companies,” Friedman says. “But at the time no one really understood what we were doing or the full power of these influencers.”

Along the way, Talamo and Friedman met Grainge, a similarly young entrepreneur who was building his own independent label, 10K Projects. “Elliot really got what we were doing from the beginning,” Talamo says. “We became great friends.” Business followed. The duo started handling digital marketing for 10K, then formed a joint venture with Grainge and eventually became the label’s co-presidents.

When Grainge sold a majority stake in 10K to Warner Music Group and was appointed CEO of AMG a year later in October 2024 — which included oversight of 10K, 300 Entertainment and Elektra — he installed Friedman and Talamo as COO and GM, respectively, and adopted the digital-first strategy that Homemade Projects had pioneered.



Talamo (left) and Friedman

“It’s just like when we were 16 in the basement,” Friedman says. “And when it doesn’t feel that way anymore, I’m out.”

Early in your careers, you signed one of your artists to Atlantic Records. What was the label like when you first worked with them?

ZACH FRIEDMAN Tony and I were in a meeting. It was supposed to be a planning meeting, and we were like, “We really need to get on Spotify playlists.” I’m not going to name names, but someone at Atlantic said, “Name one rapper that’s broken off Spotify.” **TONY TALAMO** We looked at each other, like, “Oh, we’re screwed.” That’s when we realized we were going to have to figure this out on our own. That’s when we stumbled across MagCon [the Meet and Greet Convention where fans mingled with Instagram and Vine stars; it ran from 2013 to 2017].

FRIEDMAN That’s where we really saw the power of influencers. Five thousand people would show up to these shows to meet people. It was just a meet-and-greet — literally nothing else. All these girls would show up, and we would see that when the influencers posted songs, they would rise up the iTunes chart. We made a deck, went to every major label and pitched paying these [young influencers] we knew to create hit songs. We were always hustling, and everyone was like, “We’ll give you \$1,000, \$1,500.” It would always work.

Digital marketing changes at a high velocity. What is the key to staying on top of it?

FRIEDMAN We’re chronically online. We’re fans first. This was our hobby before it was our job. That’s the competitive advantage. Also, we pioneered the space before anyone else was in it or taking it seriously.

TALAMO To Zach’s point, when you do something for so long and you’re so in it, you can read the tea leaves and you know how to maneuver.

When did you see other people catch on to influencer marketing?

FRIEDMAN There were only a few people doing it when Musical.ly transferred to TikTok and COVID happened. There was no other play because everyone was inside, so that’s when it exploded.

What did you do in your first days at Atlantic Music Group?

TALAMO First was the roster. We had to go through and see what we felt we could immediately sprinkle our magic dust on, so to speak. Second was the team. We met everybody and talked to them at length. Then we had to decide how we wanted to structure everything — from a marketing standpoint, from an A&R standpoint. What resources were in one department that we felt like should be in another department. Really getting

Now that the music business has become so democratized, what is the value of a major label?

FRIEDMAN We’ve been on the other side of the table. We have the insight of going to all the labels and hearing all the pitches, and we worked in digital for a bunch of the labels. I think we are the best at the internet and providing strategies to maximize people’s fan bases and communities. It’s really powerful that we run the global campaigns out of our office here.

How much of Atlantic under Elliot Grainge is basically 10K?

FRIEDMAN The entrepreneurial spirit and the indie spirit definitely flow through Atlantic now. We don’t say no a lot here. People are given the reins to build things and be their own boss, which is really

system. They had to be cleared out to provide to other resources.

Now that AMG has gone through layoffs and restructuring, where do you want to invest those savings?

FRIEDMAN A&R and overall digital audience building. **TALAMO** Content, for sure. We’re in a battle for attention. You’re not just competing with the million songs uploaded a day or whatever that stat is — you’re competing with business and news and food and influencers and sports — all these different things. And everyone has an opinion.

Can artists compete without doing the kind of digital marketing you are doing?

FRIEDMAN Yes, 100%. Quality

“The entrepreneurial spirit and the indie spirit definitely flow through Atlantic now. We don’t say no a lot here. People are given the reins to build things and be their own boss, which is really powerful.” —FRIEDMAN

under the hood and seeing how we could make it more efficient and more effective in the current music climate.

FRIEDMAN When we met with the staff, a lot of people felt defeated over the past three years, and we just wanted people to have fun again. People here are excited again, and they’re having a good time. I feel like there’s a lot of negativity in music right now. But the vibe at Atlantic isn’t like that.

powerful, especially for young people to learn and succeed.

Major labels are largely undergoing a lot of change, including restructuring, layoffs and new CEOs. Why is this happening all at once?

FRIEDMAN Restructures are terrible, but sometimes they’re needed to bring fresh life. There’s a new way of doing things, and there were a lot of redundancies in the

always wins. If the art is that good, people will share it. There are so many artists that come here that are doing millions of streams a week and have spent zero dollars on marketing.

TALAMO It’s not all about money. **FRIEDMAN** The fans are creating trends themselves now. Could they amplify that and put [their music] in front of a bigger audience? Yes. That’s our job, once they bring us in. 

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M.M. '03



DANNY FLORES
M.M. '22



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MARRERO
B.M. '17, M.M. '19



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CARLO MAGNO ARAYA
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B.M. '89



BRENDAN BUCKLEY
B.M. '96



PABLO AHOGADO
M.M. '14



JOSÉ VALENTINO
M.M. '12



LESTER MENDEZ
B.M. '82



GEORGE NORIEGA
B.M. '95



ED CALLE
M.M. '00

sound

NOW PLAYING

The contestants for Santos Bravos. Back row, from left: Pablo Carns, Lucas Burgatti, Iannis Biblos, Alejandro Aramburú, Diego López, Gabi Bermúdez, Leonardo Lotina and Alex Mandon. Front row, from left: Jesuale, Luigi Cerrada, Kauê Penna, Kenneth Lavill, Drew Venegas and Priano Issad.



A 'Different And Disruptive' Boy Band Model

Santos Bravos is still a mystery — but as HYBE's first Latin male pop group, it's already a very big deal

BY GRISELDA FLORES

0

N OCT. 21, SANTOS BRAVOS will deliver its debut performance at Mexico City's Auditorio Nacional, playing to a packed audience at the 10,000-capacity venue — even though its members have yet to be revealed. The concert will not only serve to unveil the Latin boy band's five members but also mark the culmination of their monthslong rigorous journey to become HYBE's first all-male Latin group.

HYBE has a long history of forming successful groups, including K-pop giants like BTS, Seventeen and most recently girl pop group KATSEYE. Yet Santos Bravos is HYBE'S first artist development venture focused entirely on Latin talent, expanding the company's global footprint.

Launching under the South Korean label's subsidiary, HYBE Latin America — which formed in 2023 with the acquisition of Exile Music, the music division of Spanish-language studio Exile Content — the creation of Santos Bravos began in May. And while Latin boy or mixed girl-boy bands like Menudo, Timbiriche and RBD have been a major part of the fabric of Latin music, more contemporary boy bands have struggled to reach phenomenon status.

"A lot of the newer boy bands like CNCO came out of a traditional format ... fans are craving something bigger that transcends borders," HYBE Latin America COO Juan Sebastián Arenas says, citing the act that scored a few hits on *Billboard's* Hot Latin Songs chart over the past decade but never cracked the Hot 100. "What we're doing is a combination of cultures. It's a Korean company, in Mexico, with kids from eight different cultures, management from Colombia, Mexico and Venezuela — it's a representation of how big and diverse Latin music has gotten. It's a statement."

The group's formation has been documented in a YouTube reality series (also titled *Santos Bravos*) that launched in August. It offers a behind-the-scenes look into the training camp, revealing the participants' ups and downs and evaluations that will eventually determine the five members who will make up the band. There's also a Spotify podcast that expands on the participants' stories, live sessions with hundreds of fans in attendance that feature the boys singing covers or original songs, consistent Instagram and TikTok content and engagement on HYBE's social/commerce platform, Weverse.

Arenas is sure Santos Bravos will succeed because of HYBE's proven concept of creating and expanding intellectual property. "We are content producers," Arenas says. "There's depth to what we're doing, and Santos Bravos is built on that desire to offer something that is different and disruptive."

For showrunner Jaime Escallón (*The X Factor*, *Survivor*), who helms the series alongside Lucas Jaramillo (in addition to working as the group's GM), fans are top of mind. "I've worked on projects with very specific formats. I did not want to do that here," Escallón says. "You have



Top, from left: Lotina, Lavill, Venegas, Burgatti, Aramburú and Mandon. Bottom, from left: Mandon, Aramburú, Cerrada, Penna, Venegas, Carns and Bermúdez.



to know who your audience is, and we need to be where they are. The audience we want to talk to is on YouTube, Spotify, social media, and that is how they consume content, how they are interested in hearing stories and getting to know characters."

Headquartered in Mexico City's Parque Bicentenario, the custom-built training and creative hub — which includes recording and dance studios and space for live performances and community events — houses 16 participants out of thousands of applicants who auditioned from Argentina, Colombia, Mexico, Peru, Brazil and other Latin American countries, as well as the United States

and Spain. The boys, ages ranging from 15 to 25, immediately immerse themselves in a rigorous K-pop-esque training and development methodology as they compete for a spot in the group.

That means the boot camp — led by vocal coaches, renowned producers, fitness trainers and star choreographers — will go beyond the fundamental basics of singing and dancing by including mental health care, physical wellness, media training and global studies.

"It's a lot for young people to handle," says Jessica Kwon, who worked on KATSEYE's team as head of business development before transitioning to Santos Bravos to spearhead training and development. "Are they physically and mentally able to sustain what they'll go through once they debut? I can probably say that 70% of our program is based on singing and dancing and 30% is mandatory therapist sessions every week, yoga, sound baths and other mental wellness classes that all the boys are required to attend."

While the operations may be Korean-inspired, "the heart and soul of Santos Bravos is Latin," Arenas adds. "The [project's] ties to K-pop are probably what's bringing in the fan base, but what's going to keep them here is that the fans can relate on a more personal level. There is a rawness and authenticity that you can't remove." **B**

"IT'S A REPRESENTATION OF HOW BIG AND DIVERSE LATIN MUSIC HAS GOTTEN. IT'S A STATEMENT."

—JUAN SEBASTIÁN ARENAS, HYBE LATIN AMERICA

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INSIDE LOOK

From Fields To Fame

How the film *CLIKA* captures the rise of *corridos tumbados* and the cultural movement they ignited

BY ISABELA RAYGOZA

BEFORE JAY DEE BECAME the lead singer of pioneering trap *corridos* troupe Herencia de Patrones, the artist born Jesús Diego Orejel spent his days picking peaches in Northern California's vast agricultural fields. The fuzz from the fruit often caused his skin to itch, a constant reminder of the grueling labor he dreamed of leaving behind to chart a future in music.

His journey from farmworker to frontman is at the heart of *CLIKA* ["The Gang"], a film executive-directed by Jimmy Humilde, founder and CEO of label Rancho Humilde. Due for release in January 2026 by Columbia Pictures in collaboration with Sony Music U.S. Latin and Sony Pictures, the movie offers an authentic look at the Mexican American experience while showcasing the *corridos tumbados* explosion of recent years — and the cultural movement it inspired.

"It all started with an idea, something that had to do with the culture, how we're building corridos and how we didn't have to go to Mexico to [do so]," Humilde says. "We created it here in the U.S. for the U.S. audience, and now it has gone global." Adds Txema Rosique, senior vp of A&R for Sony Music U.S. Latin, "*CLIKA* is grounded in real experiences, promoting self-worth, perseverance and cultural

pride... We see this as the start of a long-term effort to tell more stories that uplift and empower under-represented communities."

The film is loosely inspired by the rise of Rancho Humilde, the independent label Humilde founded in 2011 to elevate artists like Natanael Cano, Fuerza Regida and Herencia de Patrones. For years, the label's viral music videos, many of which depict artists flexing luxury rides and stacks of cash, have racked up hundreds of millions of YouTube views. These visuals served as storytelling pieces for the budding *corridos tumbados* movement and helped cement the rise of Jay Dee's group, which broke through in 2019. Soon enough, Humilde realized those stories could extend beyond music videos: "I thought, 'Why don't we make a movie?' We already had the audience."

The film was also a natural next step for Jay Dee, who makes his acting debut in the lead role. "It felt like shooting a music video, and because this story was so close to my own life, it was easier to step into those shoes," he says. "Up here in Northern Cali, that's what a lot of people know — my family members and the people that I roll with in my crew, they all know farmwork. They all got their hands dirty and know what it's like to pick peaches, *deshijar* ["to remove shoots and suckers"], *podar* ["to prune"]."

Formed in Yuba City in 2016, Herencia de Patrones is widely credited with helping pioneer a style that fuses traditional regional Mexican corridos and *norteño* with hip-hop wordplay. The film's narrative parallels Jay Dee's personal milestones, including the release of "Cosa de la Clika," his group's breakthrough corrido featuring Fuerza Regida and Legado 7 from its 2019 studio debut, *Pa las Vibras*. "That was the track that changed everything," Jay Dee recalls.

For Humilde, the movie reflects the same philosophy that made Rancho Humilde a success. "This film is to show people that anything you set your mind on to do is possible," he says. "We created all [of this] with thought, faith and a lot of belief in ourselves." **B**

TREND

Hitting 'Refresh'

▷ The fusion of Latin music and Afrobeats has hit a new frequency recently, building on a yearslong overlap between the two genres that has now exploded into the mainstream. For Ozuna's 2023 album, *Afro*, the artist teamed up with Nigerian musicians Davido and Omah Lay. In early 2024, Feid and Afrobeats sensation Rema joined forces on "Bubalu," which topped *Billboard*'s Latin Airplay chart. And later that year, Rauw Alejandro's "Santa" featured Rvssian and Nigerian singer Ayra Starr. Since then, more Latin acts experimenting with the genre have entered the *Billboard* charts: Shakira's "Soltera" became her 24th No. 1 on Latin Airplay; Boza and Elena Rose's flirty "orióN" hit No. 2 on Latin Pop Airplay; and Ozuna scored his 33rd Latin Airplay No. 1 this year with "Sirenita." As Afro Colombian singer-songwriter Gloria "Goyo" Martínez — one of the Latin artists embracing Afrobeats who will speak on the subject at *Billboard*'s Latin Music Week later in October — puts it, "It's musically rich... and it refreshes what was previously happening in the industry with reggaetón."

Goyo

On her 2025 debut solo album, *Pantera*, Goyo — who gained fame as part of the Latin Grammy Award-winning group Choc-QuibTown — explored the sounds of Afrobeats by traveling to London to work with some of the genre's expat producers, such as Afro B on the track "Diana." "The sound of our collaboration is more Ugandan," says Goyo, 43. "Afrobeats has many currents, and I had the opportunity to bring several of those sounds that are within the genre to my project."

Kapo

Kapo spent 15 years trying to make it in music, but after visiting The Bob Marley Museum in Jamaica, his vision clicked. "After that visit, I worked on 'Ohnana,'" the Colombian artist recalls of his 2024 hit. "I was in a vibe and in another tune with my vocal tones." The feel-good Afrobeats song scored him his first *Billboard* chart entry, peaking at No. 30 on the *Billboard* Global Excl. U.S. chart in 2024. Since, the 27-year-old has remained a force on the charts, earning entries on Top Latin Albums, Hot Latin Songs and Latin Airplay, among others.

Venesti

Venesti, 30, scored his first *Billboard* chart entry when "Necesidad" debuted on Latin Rhythm Airplay in 2022. However, it was his Afrobeats-influenced "Umaye" that earned the Colombian artist his first No. 1 on the Latin Rhythm Airplay and Latin Airplay charts in 2023. And last year, his "No Es Normal" (in collaboration with Nacho and Maffio) won Latin pop song of the year at the *Billboard* Latin Music Awards.

—JESSICA ROIZ



Goyo



Kapo



Venesti

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LATIN POWER PLAYERS 2025

LATIN MUSIC'S UPWARD TRAJECTORY HAS CONTINUED IN THE PAST 12 MONTHS, WITH ITS GALLOPING STREAMING GROWTH CONTRIBUTING TO THE GLOBAL EXPANSION OF LATIN TOURING.

Despite a crackdown on immigration in the United States, consumption of Spanish-language music continues to grow. For the first half of the year, Latin remained the No. 5 core genre in the United States, according to Luminate, only slightly behind country music. Beyond the United States, Latin music soared. Mexico and Brazil are in the top five of Luminate's global top 10, ranked by overall streaming. The two countries also appear on IFPI's top 10 ranking, with Mexico edging out Australia to land at No. 10.

And then there's touring. Shakira alone has grossed \$323.4 million and sold 2.5 million tickets over 63 shows in 2025 so far, placing her at No. 2 on Billboard Boxscore's midyear recap. And while he has yet to embark on his upcoming global stadium tour, Bad Bunny set a record when he sold 2.6 million tickets for it in the two weeks following the trek's announcement — a figure that doesn't include the numbers from his recently concluded Puerto Rico residency. Come February, he will headline the Super Bowl halftime show, reaffirming Latin music's clout today.

Firmly entrenched in the collective consciousness of both the United States and the world, the music's ubiquitousness is now the norm. This, despite the fact that new immigration and visa policies, as well as federal law enforcement raids targeting Latin immigrants, are affecting how the music industry conducts business.

Also front and center: the growing challenge of promoting, marketing and ultimately developing artists for the long term in an increasingly crowded environment.

These achievements, challenges and solutions are represented on *Billboard's* 2025 Latin Power Players list, a diverse group of U.S.-based executives who are driving the business forward in revolutionary ways and expanding what was once a niche market into international stardom. It's a proud moment for our music.

—LEILA COBO

LATIN POWER PLAYERS

2025

Daddy Yankee photographed Aug. 27 at
Rein Studios in Brooklyn.

Styling by Ailin Tropea

Dior top, jacket and pants, Cartier sunglasses.



YANKEE REBORN

Daddy Yankee surprised the world in 2022 when he announced his retirement — but now he's back, with a renewed Christian faith and a commitment to make “music with purpose”

BY LEILA COBO

PHOTOGRAPHED BY MEREDITH JENKS





Dior jacket, pants, belt and shoes.

A

T SOME POINT DURING the past turbulent months, as he searched for purpose and faced the pressures of a very public divorce that engulfed both his personal and professional life, the music stopped for Raymond Ayala.

“For the first time in my life, the muse shut down,” says the man long known as Daddy Yankee. “That had never happened to me before. Ever.”

It wasn’t supposed to be like this. In 2022, Daddy Yankee — that rare artist who has garnered both vast commercial success and respect from artists and the industry alike — surprised the world when he announced his retirement from music. He released what was supposed to be his last studio album, *Legendaddy*, and performed what was set to be his last tour, grossing \$197.8 million and selling 1.9 million tickets, then the second-highest-grossing Latin tour in Billboard Boxscore history. But Ayala was spent.

Then, on Dec. 3, 2023, at the tour’s final date at Coliseo de Puerto Rico José Miguel Agrelot in San Juan, he made yet another shocking revelation: “Tonight, I recognize, and I’m not ashamed to tell the whole world, that Jesus lives in me and I live for him,” he told the 15,000 fans that packed his hometown venue. “A story ends and a new story begins.”

Ayala immediately started spreading the word of the Lord, in music and in deed. He released songs brimming with positivity, traveled on missions to Africa, made impromptu appearances in churches in Puerto Rico and other Latin countries and saw firsthand the reaction to his new brand of “music with a purpose,” culminating with a Latin Grammy win for best urban song for “Bonita” (Pretty), a non-album single released in 2023.

But in December 2024, Ayala’s wife of nearly 30 years filed for divorce, and an initially amicable split turned sour amid a spate of legal disputes over his many businesses and assets, including his past catalog negotiations. Making music became difficult.

“But it was part of the process to arrive at a total dependency on God,” Ayala now says. “He said, ‘Even if your muse is gone, remember, I am your muse. I am your inspiration.’ Today, I’m making music and I’m building a new catalog.”

I’m chatting with Ayala in a private dining room at a Brooklyn hotel — his first interview with the press since he announced his conversion to Christianity — over tea and fruit. He is 49 years old, but his trim physique (later, he’ll go to the gym with pal J Balvin) and youthful, unlined face display none of the travails of an artist who grew up in Puerto Rico’s housing projects and whose music career was jump-started by a gunshot to the leg that ended a promising baseball run.

As Daddy Yankee, Ayala is widely recognized as the man who catapulted reggaetón from underground genre to global move-

ment, in large part thanks to his 2004 smash, “Gasolina,” and the relentless string of global hits that followed. Today, he has 105 entries — including seven No. 1s — on the Hot Latin Songs chart, among them “Despacito” alongside Luis Fonsi and his most recent, “Sonríele” (Smile), which is currently charting. At the time of publication, Daddy Yankee was the No. 37 most listened-to artist on Spotify despite the fact that he has released only a few singles in the past two years.

That is a testament to the power of the name and the man. “Without Daddy Yankee, there would be no J Balvin,” Balvin says. “He was, and continues to be, the source of inspiration that has so propelled me to elevate urban music to a global level.”

Now Ayala has embarked on a dramatically different second act, with Jesus as a centerpiece and the goal of releasing music that’s commercially successful but is “music with a purpose,” as he calls it, rather than religious music with evangelical lyrics.

“Having a life of success is different from having a life of purpose,” Ayala replies when I ask what prompted his conversion and the ensuing shift in direction. “Before, my interest was transforming the industry [through music], and that purpose had to do more with business and money, influence, success. Now my purpose is to transform lives with that same instrument. They’re very different purposes.”

But the vehicle is still the same. On Oct. 23, Ayala will perform as Daddy Yankee at the Billboard Latin Music Awards, his first televised performance in three years. And later this fall, he will release *Lamento En Baile* (Mourning Into Dancing), his first album since 2022 — and his first since publicly converting. The title comes from Psalm 30:11, which says, “You have turned my mourning into dancing,” and dovetails with its first focus track, “Sonríele,” a peppy merengue brimming with optimism.

It’s the first track Ayala has released under DY Publishing, as well as the first step in rebuilding his catalog. In October 2024, Concord purchased key elements of his music publishing and master-recording catalog, including chart-topping hits “Gasolina,” “Con Calma” and “Despacito.” According to Concord’s website and *Billboard* reports, the agreement encompasses work from 2002 through 2019 and includes certain name, image and likeness rights. Prior to that acquisition, *Billboard* reported that parts of his catalog had been quietly acquired around 2021 by Cinq Music and a private fund that asked not to be named, which then sold those assets to Concord. (Concord, Cinq and Ayala himself decline to comment about specifics of the deals.)

“Someone like [Daddy Yankee], someone who is as prolific as he is productive, we imagine it will happen fairly quickly,” says Jorge Mejía, president/CEO of Sony Music Publishing Latin America and U.S. Latin, which continues to administer all songs written by Ayala for the world. “This is not an unusual situation for us. Artists inevitably evolve throughout their careers — growth, change and reinvention are all part of the creative journey.”

Ayala is releasing his new music on his own DY Records through a license deal with HYBE Latin America, which announced the signing in July in tandem with the release of “Sonríele” and is betting big on Daddy Yankee as its first major and established artist. “Obviously, partnering with [Daddy Yankee] is extremely important for us,” HYBE Latin America COO Juan Sebastián Arenas says. “We’re partnering with a music icon, supporting a new project. Our goal is to tell the industry we’re here to do something new. There’s no one better than [him] to accomplish that.”

Likewise, in HYBE, Ayala found a label partner that’s young (HYBE Latin America launched in 2023), inquisitive and eager to break molds. This summer, Ayala, who has a big following in Asia, went to South Korea for the first time and shot the video to his

“Before, my interest was transforming the industry [through music], and that purpose had to do more with business and money, influence, success. Now my purpose is to transform lives with that same instrument.” —DADDY YANKEE

upcoming single, incorporating elements of Korean dance.

“I am my own manager now and I’m managing myself 100% alone, and I have good allies,” Ayala says. “HYBE is a good ally. They have a progressive mentality and they’re in constant reinvention. That’s very compatible with my new vision.”

IF YOU LISTEN CLOSELY, it’s clear the seeds of Ayala’s conversion were planted in his music long ago. On 2007’s “Coraza Divina” (Divine Shield), for example, an autobiographic rap set over *salsa tumbao* that narrates his rise from the hood, he named a higher power: “Evil realized he was the chosen child and sought to destroy him/ But you know what? I have a divine shield, the power to light my path,” he says in the chorus.

“Many people don’t know that I converted to the Lord for the first time at 19 years old,” Ayala says. “But I diverged from the path. My lyrics were clean, but I knew they belonged to the world, [not to God].”

Still, in a genre rife with sexually graphic lyrics that often glorify drugs and violence, Ayala always stood out as a rapper with a conscience who delivered mostly G-rated material, but nevertheless oozed swagger and braggadocio. The strategy let him open the door for reggaetón to find success among mainstream Latin audiences and beyond: He was the first Latin urban artist to consistently place hit songs on radio when that medium was the key driver to success.

But clearly, the content of Ayala’s music went deeper than a commercial play. On 2004’s *Barrio Fino*, the breakout album that includes “Gasolina,” there were tracks that referenced God and resilience. It’s a theme that appears again and again in his work — through to 2016, when, unbeknown to the public, he privately converted. He didn’t announce it, he says, “because I had many agreements I had signed and committed to” — label deals, recordings with other artists, brand deals, a major tour — “and I had to deliver.”

Ayala is known for keeping his word. He’s a man of habit and discipline: makes his bed every morning, works out, reads, eats healthy, goes to the studio, repeats. As the “Big Boss” of reggaetón and the urban movement itself, he couldn’t conceive of not fulfilling his contractual obligations. So he kept his allegiance to Christ to himself, until that 2023 show where he told the world about his new path.

“I wanted to get to where I am now and not owe anything to anyone,” he says. “I wanted to be in peace and complete liberty.”

And he was, for a while.

“This isn’t simply making Christian music; the challenge is to make the kingdom part of pop culture.”

—DADDY YANKEE



AMIRI top and pants, Dior sneakers, Cartier sunglasses.





AMIRI top, blazer and pants,
Cartier sunglasses.

DADDY YANKEE'S REENTRY into the world of music as an artist led by faith in Jesus initially appeared seamless. He returned with the single "Bonita," an uptempo reggaetón fused with horns and merengue that was all about positivity and happiness.

It was the first of a handful of tracks distributed through SoundOn, TikTok's distribution and marketing platform, prior to his HYBE deal, and it benefited from TikTok support and exposure. Users have created over 1.2 million videos with "Bonita," which generated over 1.1 billion views, and Daddy Yankee-posted content got more than 48.5 million likes, 1.7 million comments and over 3.8 million shares.

The fact was, Ayala had announced his retirement from music in 2022. "The perception was that Yankee had retired and [now] we wanted to say he hadn't," says Gabriel Llano, head of artist services for U.S. Latin and Latin America at SoundOn at TikTok. "When he made this musical shift, we wanted users to take those songs of his with positive messages to tell their own stories."

After "Bonita," Ayala released "Donante de Sangre," a rap track where he addressed his conversion head-on for the first time. The song, which was also a metaphor for life, was used for a Red Cross blood donation campaign in Mexico, adding a dimension of social good to his new music.

Other like-minded singles trickled out, even as, in October 2024, Concord announced its purchase of parts of Daddy Yankee's catalog. Then, on Dec. 2, 2024, Ayala made yet another surprise announcement.

"After more than two decades of marriage and after many months of trying to save my marriage, which my wife and I share, today my lawyers respond to the divorce petition received [from] Mireddys," he wrote in a letter shared to Instagram, referring to Mireddys González, his longtime wife and high school sweetheart. "I'm grateful for the time we shared, full of blessings and values, of love and with a beautiful family that will continue to be our priority."

González was not only Ayala's wife but also the president of his label, El Cartel Records, and a member of its board of directors. Within weeks of the divorce announcement, on Dec. 17, Ayala filed two legal motions seeking an injunction against González and her sister Ayeicha González-Castellanos (El Cartel's secretary/treasurer), alleging they withdrew tens of millions of dollars from his business bank accounts without authorization, according to court documents.

It was the first of a series of back-and-forth complaints, some of which are still in litigation, that have been reported widely by the press and touch many aspects of Ayala's career and assets, including information surrounding the initial sale of catalog assets in 2021.

Although the cases are public, Ayala has not spoken about them — save for perfunctory comments as he's gone in and out of court in Puerto Rico — and he declined to answer questions now. But he has definitely learned some things.

"Be on top of everything, even if you have lawyers and accountants," Ayala says. "Now I'm alone, so I have to be 100% [involved]. Things I used to delegate, I don't delegate anymore. It's my responsibility, and I feel good and I feel I've learned so much more. You think you know everything about the music business and the rules keep changing. The smallest things can make a great difference."

And, he cautions new artists, male and female: "Even if you're not famous or successful and your career is only beginning, get married with a prenup. Music is unpredictable."

WHATEVER CHALLENGES AYALA has faced over the course of his lengthy career, they've been impossible to discern from the outside. Through the years he's been unflappable, even-keeled, scandal-free. He has never even been attacked on social media — a feat in this day and age.

But the past year shook him up.

"I've always taken good care of myself, [but now] I've learned to give myself more self-love," he muses when I ask what he has taken from this experience. "It's very important to be clear on what self-love is and establish limits. All kinds of healthy limits. Learn how to say no. I learned that we sacrifice ourselves for many people, and you do it so much that you normalize it. And that's not the way it should be. You need to set limits. I've learned to be more assertive."

When I point out I always found him assertive, he nods. "I've always been assertive with those outside my close circle. But you also need to set limits on those close to you."

And eventually, Ayala learned how to make music again.

"I never thought I'd be in this situation, but I found myself in it," he says. "And the strength I found to record an album full of joy in the most unexpected moment of my life is what helped me regain my strength. When we're in the middle of a crisis, one of our biggest fortitudes lies in adoring and praising the Lord because it brings joy."

Despite the change in content and the change in purpose, Ayala intends to tackle the marketing and promotion of his "music with a purpose" with every tool at his disposal, something that has proved tricky in the Latin world for religious artists who previously made secular music. Many Latin acts, particularly from Puerto Rico, are devout Christians but don't share their beliefs in their music. And many others have publicly announced their conversions and released evangelical music with mixed results.

"From a programming perspective ... it will all depend on the lyrics," iHeartLatino senior vp of programming Pedro Javier González says. "Yankee is being smart in how he's handling it. He knows he has global impact and is looking for the best way to take the message without alienating anyone. Up to now, it's been positive lyrics that don't sound religious. A lot of people are looking for this kind of content."

HYBE's Arenas agrees. "HYBE likes to send positive messages to the world, and I do see a trend coming with inspirational music, music that has undertones of faith," he says. "We've seen it in the Anglo world, and we're starting to see it in Latin as well. I think there's an audience for these fans, but the right platform for the music hasn't existed before."

For Ayala, it's simply part of who he is now.

"Everyone who's inside the faith has to go to the world and preach the gospel," he says, an obligation that applies to all, not just pastors or evangelizers. "I can't simply convert and stay silent, you know? This isn't simply making Christian music; the challenge is to make the kingdom part of pop culture. My vision [in the past] was to transform the industry when they told me I couldn't. Now I'm in the same situation with a different purpose: revolutionize and reinvent." ■

Daddy Yankee will sit for his first public interview in three years on Oct. 22 as part of Billboard Latin Music Week. For tickets, go to billboardlatinmusicweek.com.

LATIN POWER PLAYERS

2025

Uchis photographed Sept. 20 at
Lightbulb Studios in Philadelphia.

Styling by Jason Rembert
Schiaparelli top, pants and shoes,
Eugenia Kim hat, Yeprem ring.



AUTHENTICALLY KALI

Kali Uchis' singular fusion of Latin music and R&B have made her a star —
and proved that uncompromising artistry can be good business, too

BY ISABELA RAYGOZA

PHOTOGRAPHED BY AB+DM



Vex dress, House of Gilles corset, Christian Louboutin shoes, Jacob & Co. earrings, Audemars Piguet watch.



T'S A FEW HOURS BEFORE Kali Uchis is set to take the stage for the second of two sold-out nights at New York's Madison Square Garden in September, and the venue is buzzing. Fans, many dressed in the artist's merchandise or girly pink outfits, hum with anticipation. For the Colombian American powerhouse, this moment represents the culmination of a decadelong rise — from an indie darling crafting mixtapes in her Virginia bedroom to a superstar reshaping the boundaries of motherhood, biculturalism and fame.

Today, she's moving audiences of thousands — all while raising her 1-year-old son and balancing life on the road with her partner, rapper Don Toliver. And backstage, the artist born Karly Marina Loaiza exudes the kind of tranquility of someone who's exactly where she belongs.

Dressed in a plain baby blue spaghetti-strap top, the 31-year-old is having her glam squad ready her, meticulously curling her waist-length extensions and sharpening

She's a storyteller who bears her heart with a blend of vulnerability, empowerment and poetic introspection, whether asserting her independence ("Loner"), exuding self-love ("All I Can Say") or tapping into supernatural longing (2021's "Telepatía," her first Hot Latin Songs No. 1 and her first Billboard Hot 100 entry).

"Kali has incredible artistic sensitivity. I was really impressed by how she pays attention to every detail of her voice, her melodies and the way she conveys sensuality and emotion in every word," Karol G tells *Billboard*. "Her style is very authentic, and that makes her shine, giving each song a very special touch."

Uchis' ambitious and largely sold-out 29-date North American arena run — her first time headlining such venues — elevated her artistry to a new level. According to *Billboard* Boxscore, she grossed \$31.2 million from 322,000 tickets sold during the tour, which included two-night runs at arenas in New York and Chicago and a three-night stint at the Kia Forum in Inglewood, Calif.

"People kept telling me to stick to English, that it was easier to sell music that way. I'm not going to just keep making music in one language because it's easier to sell. I'm going to do both because I can do both."

—KALI UCHIS

her cat-eye eyeliner. As they apply last-minute touch-ups, Uchis emphasizes the importance of grounding themselves prior to the concert. "We all do a prayer together before the show to uplift everyone and remind us that we're all on the same team," she says. "That we're here to make something beautiful, inspire people and have a good time."

Uchis has built a reputation as a bilingual and genre-fluid artist who bends musical boundaries with ease. Her voice, languid and honeyed, can glide over sensual R&B, bouncing reggaetón, shimmering pop or nostalgic jazz. While bilingual peers like Cuco, Helado Negro or Omar Apollo remain at theaters and amphitheaters, Uchis is dominating arenas with songs that ignite feelings of intimacy and escapism, where love, resilience and self-discovery often collide.

"Kali's vision has always led the way — we built a team to amplify it, leaning into her bilingual and genre-defying identity as her greatest strength and shaping a tour that feels both world-class and authentically hers," says Jon Lieberberg, who manages Uchis alongside Shakira Kalité.

Under the glow of swirling pink lights, theatrical fog and chiffon drapery, Uchis transformed Madison Square Garden into an otherworldly haven for her fans. The crowd — a mix of young people, couples, LGBTQ+ followers and fans from diverse ethnicities — seemingly knew every lyric as Uchis' velvety voice floated effortlessly through her bilingual anthems. "Even though it's called the *Sincerely*, tour, it's really a huge celebration of my entire discography," Uchis says.

Her elaborate show bore that out.

After making her grand entrance, Uchis — by turns perched on a swing, wearing a hand-crystallized French Polynesian lilac silk gown and nestled in a larger-than-life teacup, spinning like a doll in a music box — first spotlit tracks from her latest album, 2025's soulful *Sincerely*. Then she pivoted and the energy shifted dramatically: Clad in commanding SEKS black leather with playfully naughty schoolgirl-inspired attire, Uchis confidently delivered material from her 2024 Spanish-language album, *Orquídeas*, bringing out JT of City Girls to join her on the Dominican dembow-leaning banger "Muñekuita." Later, Rauw Alejandro made an appearance to give their collaboration "No Hay Ley Parte 2" its live debut.

"Both Kali and I have different musical universes, but at the same time we share a very Latin and feminine essence," says Karol G, whose *Orquídeas* collaboration, "Labios Mordidos," hit No. 10 on Hot Latin Songs and No. 97 on the Hot 100. "When we got together, there was a mixture of sweetness, sensuality and strength ... the fact that we are both Colombian and the special connection between us is also reflected in the music."

"I think that's what people love about Kali, that she represents so many different people and communities. She is a testament that a person can be many different things and be themselves," says Wasserman senior vp Cristina Baxter, who has worked with Uchis since 2015. "Whether you connect with her because of shared heritage or not, the ultimate connection is with the idea that she's a multifaceted person and artist. She's not going to be told who she is, and she's going to live authentically herself."

The yearlong hiatus Uchis took after *Orquídeas* — declining to tour behind it so she could focus on raising her and Toliver's son after he was born — informed how she approached this tour. "The reasoning behind doing so much of my discography on this tour is I feel like this is the tour to do it," she says. "I took my little break to have my baby and be with him every day, all year. But now, let me just go ahead and do as much as I can and give justice to these songs that so many people didn't get to see."

ABOUT HALFWAY THROUGH our interview, Uchis' phone buzzes. She FaceTimes her son, who's on his way to the LEGO Store with a family member. "¿Hola, mi amor! ¿Qué quieres comprar?" she coos, then chuckles when a family member chooses a toy recommended for older children, ages 3 and up. "Está

bien, está bien,” she assures in Spanish. I ask if her child speaks both languages, and she replies with pride, “He does! He understands and speaks both fully.”

English and Spanish define Uchis’ world — and her career, where she has carved out a space as the rare Latin artist who thrives across linguistic boundaries, reflects this. A strong performer on the Latin and all-genre charts, her most recent albums *Orquídeas* and *Sincerely*, both hit No. 2 on the Billboard 200; the former’s debut was the highest for a Spanish-language set by a woman last year, and it ruled the Top Latin Albums and Latin Pop Albums charts. It even became the first Spanish-language set by a woman to debut atop the Vinyl Albums chart. Uchis has also scored nine entries on the Hot 100, including her viral 2021 hit “Telepatía” (No. 25) and her Peso Pluma-assisted smash, “Igual Que un Ángel” (No. 22). Her 18 career entries on Hot Latin Songs include “Telepatía,” an eight-week No. 1.

For Uchis, though, this tour’s importance transcended such numbers. “We haven’t done a tour since the *Red Moon in Venus* tour [in 2023],” she says. “I had a tough experience in part two [of the tour] because I was pregnant and I was not ready to announce it. It was complicated trying to perform, trying to hide my pregnancy and not being ready to talk about it.” This tour, however, has been “like a return to myself again. I have my body back and have this renewed, refreshed feeling. I have learned so much from the touring that I’ve done [previously]. This definitely feels still like me, but such an evolved version.”

And while Uchis was making up for lost time on this tour — performing both *Orquídeas* and *Sincerely*, material for audiences for the first time — the run was also an opportunity for her to treat fans to live renditions of her earliest repertoire, alongside the bilingual hits that have made her a global sensation. She reached back as far as her 2015 EP, *Por Vida*, and gave several songs from across her catalog their live debuts. “This is my first real [solo] arena tour,” says Uchis, who opened arenas for Tyler, The Creator in 2022. “It felt like the right thing to do was to honor this full-circle moment of, ‘Let me put myself on. Let me show you a little bit of something about me from back when I started and bring it all the way to here.’ ”

Amid it all, Uchis had another challenge: traveling on a demanding national tour with a toddler. “Luckily, my man is really supportive,” she says of Toliver. The couple, who traveled together alongside their child on a tour bus, approached the outing not just as a professional endeavor but as a family



Altuzarra dress and coat, Jimmy Choo shoes, Sterling Forever earrings. Right: Dsquared2 shirt, House of Gilles corset, Sarah Sokol Millinery headpiece, Sterling Forever earrings.



Gabriela Hearst dress,
House of Emmanuele earrings.



adventure. “I have a good support system right now,” Uchis explains. “Everyone knows that I have to be focused on the show, but I’m also looking at it as a family road trip.” But, she notes, “My son wants to play with me all day” — and those days often started early and ended as late as 3 a.m. or 4 a.m. after shows. “Getting rest has been hard,” she admits, but with help from her partner and loved ones who traveled with her on the tour bus, she could sneak in a nap before sound check — an hour or two if she’s lucky.

“Until my son is 3 years old, for me, it’s a big priority being in his everyday life, even when I’m working,” she says. “On a normal,

That bicultural upbringing heavily shaped her artistry. She learned to read and write in Spanish before English, a foundation that later allowed her to record in both languages seamlessly. Growing up, music was a constant presence in her “chaotic, full house,” where cousins, uncles and aunts filled the space with life — and noise.

“Music was always there. It was just part of my life from the beginning,” she recalls. “Even when there was silence, I would hear music in my head. I think that’s why I started writing songs when I was really little. I was always inspired to try things, whether it was learning instruments, making clothes or

“Kali has incredible artistic sensitivity ... Her style is very authentic, and that makes her shine, giving each song a very special touch.”

—KAROL G

everyday basis, I’m with him constantly. But obviously, this is a seven-week tour, so it’s the first time where he has to know, ‘OK, Mommy actually has to go to work.’”

Uchis’ management went to great lengths to tailor the logistics of the tour to her circumstances. “We intentionally shaped the pace, routing, travel and daily workflow of the tour,” Lieberberg says, explaining that the structure was designed to make it “possible for Kali to show up fully for her audience and fully for her family.” For example, one key part of the plan was routing that allowed for travel by bus instead of constant flights.

The structure has at least one major fan: “[My son] loves traveling,” Uchis says with a huge smile. “He loves seeing new things. He loves being on the tour bus.”

EVEN AS SHE BUILDS a new chapter with her family, Uchis remains tethered to the artist she used to be. “I really built my way here through all these years,” she says.

Uchis was born in Alexandria, Va., and raised between the Washington, D.C., metropolitan area and Pereira, Colombia.

performing for the kids in the neighborhood. I was just a very creative little girl.”

That same self-sufficiency emerged when she started making music in high school. Uchis taught herself the basics of video directing and album cover photography, experimenting with visual and sonic identities long before she had formal industry backing. She caught the attention of major players like Snoop Dogg, Diplo and Tyler, The Creator after the release of her 2012 debut mixtape, *Drunken Babble*, on social media — and prompted her move to Los Angeles, where she began preparing for a career that would let her stay true to herself while reaching bigger audiences.

“I had an instant reaction to her music the first time I heard it over 10 years ago,” Wasserman’s Baxter recalls. “When I heard snippets of *Drunken Babble* several years before we started working together, I felt immediately like I wanted to work with her. There was no one like her. I still say there’s no one like her. She has such a singular, authentic voice.”

Uchis’ ascension to arenas, Baxter says, “is really a testament to all of the work that she’s put into her career and the relationship that she’s developed with her fans.”

Lieberberg adds, “Over the past decade,

she’s built a global audience that deeply identifies with her unique voice and perspective. The success of her recent releases proved she was ready for that next stage.”

And her status today as one of America’s most bankable female Latin headliners is a remarkable turn for someone who admits how little she understood commercial expectations less than a decade ago. “When someone said to me something about my first-week sales of [my 2018 debut] *Isolation*, I was like, ‘What? I didn’t know that was a thing,’” she recalls. “I was just so naive about the music industry. I didn’t try to do anything to support the sales.” For her, *Isolation*’s power had nothing to do with metrics: “I traveled the world making this album and collaborating with all these amazing people like Gorillaz, Tame Impala, Bootsy Collins. I put together so many legends for my debut album. That was all that I cared about.”

“She’s a very unique and well-rounded artist with the ability to create music that connects on a global level without losing her roots,” Karol G says. “I admire her greatly because she stays true to herself, and to me, she is a figure who inspires you to believe in yourself and your own art without fear.”

This, combined with Uchis’ refusal to compromise her bilingual identity — exemplified by 2020’s *Sin Miedo*, her first album entirely in Spanish, and her decision to alternate between languages on subsequent albums — has propelled her journey. The industry may have been hesitant about a rising star who operated in two languages, but her fans weren’t.

“People kept telling me to stick to English, that it was easier to sell music that way,” Uchis recalls. “I’m not going to just keep making music in one language because it’s easier to sell. I’m going to do both because I can do both. I always felt that [not] utilizing everything that God gave me into my art is the same as spitting in God’s face. Why would God have made me bilingual? Why would God have made me with this duality if I wasn’t meant to project it into my art and use it to inspire other people and to create with all of this that I have?”

But Uchis never expected to crack the bilingual code this effectively. “I had a lot of doors closed in my face, and I had a lot of opportunities missed because I feel like nobody ever thought that this would get to this point,” she says. “A word that people used a lot was ‘unique.’ At the time, those aesthetics weren’t really popular. I want to say that the things that I did were always very much ahead of their time. I don’t think that people were ready for what I was doing.”

Now Uchis has arenas of fans around the world proving just how wrong those detractors were. **B**

BILLBOARD LATIN MUSIC WEEK 2025

NOMINATED, CELEBRATED, UNSTOPPABLE!

KAROL G 10 NOMINATIONS

- Global 200 Latin Artist of the Year
- Hot Latin Songs Artist of the Year, Female
- Top Latin Albums Artist of the Year, Female
- Latin Rhythm Artist of the Year, Solo

"Tropicoqueta"

- Top Latin Rhythm Album of the Year

"Si Antes Te Hubiera Conocido"

- Global 200 Latin Song of the Year
- Latin Airplay Song of the Year
- Sales Song of the Year
- Streaming Song of the Year
- Tropical Song of the Year

GRUPO FRONTERA 8 NOMINATIONS

- Hot Latin Songs Artist of the Year, Duo or Group
- Top Latin Albums Artist of the Year, Duo or Group
- Regional Mexican Artist of the Year, Duo or Group
- Tropical Airplay Label of the Year

"Me Jalo" (with Fuerza Regida)

- Hot Latin Song of the Year, Vocal Event
- Latin Airplay Song of the Year
- Regional Mexican Song of the Year

"Ángel" (with Romeo Santos)

- Tropical Song of the Year



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A heartfelt shoutout to the Habibi Management team powering the powerhouse with the dedication that fuels the success of our artists every single day:
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Our sincere appreciation to Jessica Giraldo, whose relentless commitment, authenticity, and creative spark continue to inspire. Her passion goes beyond management: it's mentorship, movement, and meaning. She doesn't just turn up the volume, she elevates the message. Thank you for keeping the spirit of Latin music fierce, fearless, and flourishing.

**JESSICA
GIRALDO**

Co-Manager Karol G
CEO Bichota Records

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MANAGEMENT

LATIN POWER PLAYERS

2025

EXECUTIVE OF THE YEAR

Nir Seroussi

How the president of Interscope Capitol Miami “got to build a playground” to serve artists, gaining the trust of stars like Karol G, Xavi and J Balvin

BY SIGAL RATNER-ARIAS

PHOTOGRAPHED BY DAVID NEEDLEMAN



From left: Xavi, Seroussi and Balvin
photographed Sept. 7 in New York.

W

HEN I STARTED in the industry, in hindsight, I didn't really fit in," says Nir Seroussi, 49, on a Zoom call from his office in Miami. "I'd say, 'Nobody is really

building the playground where I can play comfortably.' Because it was another world, other types of personalities would thrive."

It took him a few years, but Seroussi has finally been able to build that playground — and now, he's enjoying the fruit of that labor as the leader of Interscope Capitol Miami. The division of Universal Music Group (UMG) focused on Latin artists and culture — whose high-profile artists include J Balvin, Karol G, Xavi and Ivan Cornejo — has slowly but surely become a front-runner since Seroussi launched it six years ago, ending 2024 as *Billboard's* No. 3 top Latin label and continuing the trek in 2025 on multiple fronts.

"From the continued success of global stars like Karol G and J Balvin, to helping drive the next wave of *música mexicana* with the genre's new leaders like Ivan Cornejo, Xavi and Gabito Ballesteros, to seeing tremendous growth in international markets like Spain, where artists like Bad Gyal and Judeline are really making an impact — it's been a standout year," Seroussi says proudly. "That kind of range — across genres, countries and generations — shows how committed we are to Latin music and how we're able to push boundaries while staying true to the culture."

A visionary executive, award-winning songwriter and influential A&R representative, Seroussi joined Interscope Capitol as executive vp in 2019 following a 15-year career at Sony, where he last served as president of Sony Music U.S. Latin. While spearheading the launch of Interscope Capitol Miami, he was able to create a space for Latin artists to thrive, with no shortcuts, a deep respect for individuality, an understanding of the culture — and the same resources and expertise as the company's biggest non-Latin stars.

"In the last six years," Seroussi says, "I got to build a playground and open it up to basically anyone who has the talent, has that same passion and that understanding of what your role in this is, which is to serve the community, serve the artist."

The willful vision of Seroussi that has convinced a stellar growing roster is now a "proof of concept" that has earned him the title of *Billboard's* 2025 Latin Power Players Executive of the Year. And some of the artists who have worked with him say he's been instrumental in their success.

"Nir is a light in an industry that can sometimes be very turbulent. He's not just an industry executive; he's a leader, a friend and a mentor," Latin music icon Balvin says. "He's an artist, and that's why he understands our needs and respects each person's different perspectives. My career has marked a turning point thanks to him. And I'm not talking about numbers — I'm talking about the security that his experience, his resilience and his voice provide. Nir is a true warrior of life."

"I still remember sitting with him in a coffee shop when I was just 16," adds Mexican music sensation Xavi. "I didn't have much — I was just a kid with a



dream like everybody else — and he looked at me and said, 'Hey, we can make something happen.' That moment changed everything. From day one, Nir saw something in me before the world did and that made all the difference."

Seroussi's career so far has been defined by that belief in artists — and the belief that it will take time and trust for them to develop, but that the payoff is worth the wait. "At the core of Interscope, it's artist development," he says. "That is my passion: developing talent. If you'd ask me, 'What do you do? What's your day-to-day life like?' I would just summarize it by saying, 'I'm a coach.'"

Congratulations on being Executive of the Year. What did you think when you received the news?

It took me by surprise, honestly; it was a lot to take in. I kind of had this flash of, "Holy crap, I've been doing this for 30 years." But then I think about, "If it wasn't for the Interscope team that we built over the past six years, we wouldn't have had the results, and without that, I wouldn't be in this position." So I think it speaks volumes about what we've accomplished as a team, the trust that the artists have given us. To me, that's the ultimate validation. It's more of a reflection of what we've done collectively with this Capitol Miami adventure.

You've built your career slowly but surely. How would you describe that journey, and why do you think it took time?

There are many factors. I was already seeing that there was going to be a shift around 2018 — something was coming. We had gone through three years where you had three artists — Ozuna, Anuel AA and Bad Bunny — who all came from the independent sector, so the game was changing. When we started the Interscope Capitol project with [Interscope Capitol Labels Group chairman/CEO John] Janick, the idea was to create a different type of home, because being a fourth label that is basically offering the same menu with a different logo [wouldn't work]. So it took us a minute to define that, navigating in a world that is changing rapidly, [cracking] the code of a new generation that sees you and says, "I don't know who you are, I don't know who your company is, and actually, I don't even know what a label is." It makes you humble again. It's like, "Wow, I feel like I'm hustling, back to zero." It was a very intense search, not to mention that a year later we fell into the pandemic. There was a lot of soul-searching.

I do feel that there was a lot of love from the community, but when you're at the top and you go to a startup, it does actually let you know who your friends are. And luckily, I do feel that I have a lot of friends. But there's always a power, some energy that wants to pull you down and not succeed. And that is also why what we did was quite stealthy. We've experimented

a lot in finding our place and the type of artists, the type of people we want to empower. One of the first people that believed in us was Austin Barmak, who was [Argentine rapper] Khea's manager. We had just started three months earlier, when all the movement in Argentina was happening. Khea was the headliner at the time and everybody was after him. Austin believed in the vision, and about four years later, he ended up joining the Interscope team.

How is what you offer to an artist different from other record labels?



Seroussi and Karol G in New York in 2025.

I've realized that over time, the value that the few of us who remain from my era have, the knowledge that we have and the experience that we have, you can't ask ChatGPT. Because it has a lot to do with human relationships, with interactions and with different people, different cultures. Being able to empathize and also having made a thousand mistakes and having seen the same situation a thousand times and knowing exactly if you do this, this will happen; if you do that, this will happen.

I really feel that my strength is, on the one hand, understanding that a young boy or girl has to grow as a person — they will make their mistakes, and there are things that you can't bestow upon them or dump all this information on them because they won't understand it. So it's also understanding the space that they need. [And] there's a mixture of understanding connection and culture, why something is going to connect with Gen Z, Gen Alpha, but not letting that dictate how you guide the artist. That is really a recipe for success; an individuality that actually connects.

What I also don't see happening much is being in an environment where there's the resilience and support. It feels like there's a lot of anxiety about "we've got to have a hit. It's all about streaming." [But] there is no way you can build a career like that. You can't. A record that streams a lot will make you money. Great. But to me, that's small potatoes — that is not equivalent to a career. So, inevitably, it's going to take years.

But being on a Latin label always had a ceiling within these corporations. Today, there's more access, but I felt that there were certain resources that [we didn't have]. You had a superstar Latin artist who was selling out stadiums, and yet that artist wasn't sitting at the same table as all the artists in the general market. It felt like we're less, we're limited.

Is that why it's Interscope Capitol Miami and not Interscope Latin?

That's 100% why there's no Interscope Latin. Just like there is no Interscope Pop or Interscope Urban. If you say Interscope Capitol Miami, there's a certain aspect, by association, that's understood. I'm going to be super frank: What Americans have done all their lives, in moments where Latin music peaked and they saw the opportunity, they said, "We need to go in

"That is my passion: developing talent. If you'd ask me, 'What do you do? What's your day-to-day life like?' I would just summarize it by saying, 'I'm a coach.'"

—SEROUSSI

there. We'll hire an individual with a Hispanic name; if he doesn't speak Spanish, no problem. Let's give him a blank check and just go." And you have no idea how I detest that, because it ends up being the same story. They arrive, they sign artists, they deposit them under that label, A&R moves on, there is nobody to serve the artists, they don't understand the culture, and in the end, they hurt the artists and, therefore, damage our ecosystem.

I said, "We have to have a team of Latin experts, but I don't want to be a Latin label. I don't want to be a satellite. It has to be an incorporated team." To me, the proof that we've been able to accomplish this and really become part of the company's DNA is if you walk into the office in Los Angeles and you ask any team member, "What music do you guys work on?" And they say, "We do urban, we do pop, and we do Latin." And we're absolutely there.

When we signed Karol G, she came in, she met all the team [in] a conference room with 40 people, and I turn to her and I tell her, "This is why and how we built this, so that an artist like you has a team that knows exactly where you come from, understands it, breathes it, is part of that community." And if you want to speak in Spanish, 70% of people here are going to speak Spanish

because in general, there are many Latinos all across the organization. And you want Billie Eilish's creative? [Head of visual creative] Michelle An is here and she's plugged in to her project. So you have the two parts that you never find in one place: the part that understands your heritage, where you come from, that listens to the song and understands how it's going to play out in our audience. And there's the team that works with [Lady] Gaga, Billie Eilish — it's the same team.

You've helped propel the new wave of Mexican music with artists like Ivan Cornejo, Xavi and Gabito Ballesteros. What has been the biggest challenge in that regard?

It's hard for me to generalize because each project has its own challenges. In Ivan's case, for example, it's been, "How do we conquer Mexico?" That's been the thorn in our side. And this year, without a doubt, Ivan has anchored himself in Mexico, which is something very complex for an artist not born there and with his artistic proposal. Because there are others — Fuerza Regida, JOP [Jesús Ortiz Paz] — who flow smoothly. You never know what the turning point is, what action you took, what you did to move the needle and disrupt. But recently, with the tour he just did in July, it literally uncovered what was evidently brewing underneath. There was something that awakened a mass following, and it was immediately reflected in the consumption of his music. We talked about this a lot before: "This is going to be a before and after." And we broke that barrier. It's not easy to get there, but it's easier to get there than to stay there. So there's still more work to do.

You've also highlighted the growth you've had in Spain with artists like Bad Gyal and Judeline. What has been your strategy there?

I go where I see talent, and just from a pure talent standpoint, I find Spain to be extremely exciting. Post-pandemic, it's also become something of a hot spot for artists thanks to the avalanche of festivals attracting acts from all over the region. We started several years ago looking for those little gems that kept popping up in Spain. We had our eye on it, and I can tell you, between Judeline and Bad Gyal, we have a ton of things that I think are fantastic projects that the world hasn't yet seen outside of Spain. We have a team in Madrid. We have A&R, marketing — the full menu. The difference from other structures is that those in Miami, Argentina, Colombia, Mexico, everybody touches the project, which is cool because you have what is needed, which is the local perspective of the market, connected with brains collectively from all countries. It's zero cookie-cutter — we do whatever makes sense for each project.

What has been your biggest satisfaction in these six years at Interscope, and what do you expect from the next year?

My biggest satisfaction is being able to answer your questions with examples: "This is what we've done, this is why we're different," with proof that we've earned artists' trust, big or small. And the fact that we've already had three or perhaps almost four years of solid growth. That's it — there's nothing more satisfying than seeing how the playground is thriving. I'm happy if I really feel we have a group of people who deserve to be happy, to be successful and get to do what they love to do. If I can help facilitate that, that's great. I feel that that's my purpose. It's really what I enjoy.

Shakira landed at No. 2 on Billboard Boxscore's midyear Top Tours chart and, as of Sept. 18, has earned \$323.4 million from 2.5 million tickets sold.



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SENIOR VP OF BUSINESS AND LEGAL AFFAIRS

Marcela Vaccari

SENIOR VP OF MARKETING AND COMMERCIAL SERVICES

WARNER MUSIC LATIN AMERICA

Under Duque's leadership — which includes oversight of Warner Music's entire Latin American operation, Warner Music Brazil and Warner Music Latina in the United States — Warner's market share keeps growing, with U.S. market share rising from 5.6% in 2023, to 8.1% in 2024, to 9.2% this year (for the week ending July 7). In July, Duque was appointed global president of ADA, underscoring confidence in his vision beyond Latin. "We've continued to invest in the music, fine-tuning our strategy as we future-proof the company to build a label that meets the needs of today's artists," Duque says. Successes include Ovy on the Drums' "La Plena," which topped charts in over 15 countries and racked up over 750 million streams, while Myke Towers kept notching hits with his new album, *Island Boyz*, garnering over 100 million streams in one week.

► **Biggest issue facing Latin music** "Latin America is home to some of the world's most influential music, but domestic artists need new kinds of support to break through, and it's essential that we meet artists where they are," Duque says. "The success we've had in leading the charge in smart, flexible deals has allowed our artists to reach new heights globally, and I'm confident we can continue to help them build lasting careers."

Jesús López

CHAIRMAN/CEO

Elsa Yep

COO

Luis Estrada

EXECUTIVE VP OF MARKETING AND ARTIST VENTURES

Skander Goucha

EXECUTIVE VP OF E-COMMERCE, BUSINESS DEVELOPMENT AND DIGITAL

UNIVERSAL MUSIC LATIN AMERICA AND IBERIAN PENINSULA

Under López, Universal secured back-to-back Latin Grammy Award wins for best new artist with Joaquina in 2023 and Ela Taubert in 2024, "reinforcing our commitment to discovering and developing the next generation of Latin stars," López says. Fostering female talent has been a focus: Universal celebrated 25 years of the Latin Grammys with an all-female showcase spotlighting Camila Fernández, Joaquina, Majo Aguilar, Maura Nava, Paola Guanche, Riza, Samurá and Vivir Quintana. In Spain, Aitana sold over 150,000 tickets this summer for her *Metamorfosis* Season stadium tour and Lola Indigo sold 120,000 tickets to her *La Bruja, la Niña y el Dragón* Tour, according to Universal Music. And in Brazil, Lauana Prado ranked as the second-most streamed female artist in the country. Universal also scored global wins with Feid and his *Ferxxocalipsis* tour and Sebastián Yatra's new album, *Milagro*, whose hit "La Pelirroja" topped *Billboard's* Latin Pop Airplay chart. "These accomplishments reflect Universal Music's commitment to cultural impact, global reach and artist-driven innovation," López adds.

► **Biggest issue facing Latin music** "Keeping the artist-centric model to protect the rights for artists, composers and music workers, as well as fair reward for real artists and real music," López says.

Afo Verde

CHAIRMAN/CEO

Maria Fernández

EXECUTIVE VP/COO

Juan Alfonso Sánchez

SENIOR VP/CFO

Gaby Martínez

SENIOR VP OF MARKETING

SONY MUSIC LATIN-IBERIA

Sony's operation in Latin America, Iberia and the U.S. Latin sector (where it's currently the market-share leader among domestic Latin music labels) maintained its phenomenal run with multiple marquee acts, under Verde's leadership. In the wake of Shakira's chart-topping *Las Mujeres Ya no Lloran* album, her 2025 tour of the same name landed at No. 2 on Billboard Boxscore's midyear Top Tours chart (only behind Coldplay) and has continued during the summer to earn \$323.4 million from 2.5 million tickets sold through Sept. 18. Rauw Alejandro's *Cosa Nuestra* debuted at No. 1 on Top Latin Albums and No. 6 on the Billboard 200. "Artists like Kapo, CA7RIEL & Paco Amoroso and Beéle are creating music with global appeal," says Fernández, who also mentors up-and-coming female executives. Kapo's second album, *Por Si Alguien Nos Escucha*, debuted at No. 1 on Top Latin Pop Albums and Beéle's debut set, *Borondo*, landed at No. 5 on Top Latin Albums. Sony also finalized the acquisition of indie Altafonte, with a catalog spanning Spain and Latin America, and, with Rimas, remains a partner on Argentine label Dale Play Records.

► **Biggest issue facing Latin music** "Despite the broader challenges facing the music industry such as evolving technologies and shifting regulations," Fernández says, "Latin music must also navigate the task of capturing global audiences in an increasingly saturated and competitive market."

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Francisco Granados

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Brenda Carrasco

VP OF MARKETING AND ARTIST STRATEGY

Rubén Abraham

GM OF MÚSICA MEXICANA

WARNER MUSIC LATINA

Working directly under Warner Music Latin America president Alejandro Duque and “propelled by a unified and strategic focus on A&R and marketing,” Andrade and his team have seen their “bold, emerging voices make an undeniable mark,” he says. Those voices include Elena Rose, who charted with “Carteras Chinas” with Los Ángeles Azules and Camilo and with “Orion” with Boza; Ecuadorian breakout Jombriel; Yami Safdie; and Clarent, who received an RIAA Latin gold certification (30,000 units) for “IA.” Rising música mexicana talents include Máximo Grado, 8UNO and Gera Demara, in addition to more established names such as Ovy on the Drums, Danny Ocean and Myke Towers.

► **Biggest issue facing Latin music** “Latin music’s well-earned momentum is undeniable, but so is the growing risk of oversaturation, putting pressure on artists to constantly innovate to stay relevant,” Andrade says. “It makes our job of partnering with artists who have bold, original talent and unwavering vision — and helping them break through the noise — more important than ever.”

Rafa Arcaute

Bruno Duarte

CO-PRESIDENTS

5020 RECORDS

Sony’s boutique imprint hit significant cultural and musical high points thanks to its disruptive artists and personalized marketing. “Over the past year, 5020 Records has continued to shape and elevate Latin music globally through record-breaking releases, impactful signings and major award wins,” Duarte says. Argentine alternative duo CA7RIEL & Paco Amoroso’s NPR *Tiny Desk* performance has amassed 39 million views in just nine months and propelled them onto the festival circuit, including a Coachella performance; Nathy Peluso won three Latin Grammys; and rising Colombian Afrobeats star Beéle reached No. 5 on the Top Latin Albums chart with his debut album, *Borondo*. Most recently, the label signed longtime indie Mexican singer-songwriter Carla Morrison.

► **Biggest issue facing Latin music** “Short-term viral success over long-term careers,” Duarte says.

Freddy Becerra

CEO

K MUSIC

The label’s rebranding from Kartel Music to K Music represents what Becerra has described as “ambition with no borders” and reflects its evolution beyond Mexican music. The new name “marked a pivotal evolution in our vision, aligning with global industry standards while remaining deeply rooted in Mexican culture,” he says. Recent achievements for K Music include a partnership with Sony Music Latin, as well as superstar Luis R Conriquez’s “genre-defying reggaetón” album *Meneo*, featuring Anuel AA, El Alfa and Fuerza Regida, which Becerra calls a “bold move that resonated across borders.” Conriquez also made history as the first Mexican artist to perform at Saudi Arabia’s ANB Arena.

► **Biggest issue facing Latin music** “Rising political tensions in the U.S. are impacting how Latin artists prioritize touring and outreach. It’s a challenge that could escalate if unaddressed, but I believe in the resilience and creativity of our community. Latin artists will continue to innovate and connect with their audiences, no matter the obstacles.”

Paris Cabezas

Ana González

MANAGING PARTNERS

INNERCAT MUSIC GROUP

Cabezas notes that an early highlight of InnerCat’s successful 2025 came in the wake of Irakere’s 50th-anniversary global tour, for which the label had reunited the Cuban band — pianist-composer Chucho Valdés, trumpeter Arturo Sandoval and saxophonist Paquito D’Rivera. The group decided “to collaborate in our Miami studio on the first new Irakere recordings in 40 years,” he says. Cabezas describes the experience as “magic” and says historic moments like this have kept the company at the forefront of innovative music experiences.

► **Biggest issue facing Latin music** “Latin music has never been hotter, yet artists’ master recordings and compositions are being undervalued, particularly in Latin America,” Cabezas says. “With so much Latin music being consumed in Latin America and driving massive digital traffic to the DSPs [digital service providers], rates should at least be comparable to those in the U.S. and Europe.”



BIGGEST ISSUE FACING LATIN MUSIC

“Latin music’s well-earned momentum is undeniable, but so is the growing risk of oversaturation, putting pressure on artists to constantly innovate to stay relevant.”

—ROBERTO ANDRADE,
WARNER MUSIC LATINA

Erol Cichowski

Jason Pascal

EXECUTIVE VPs OF GLOBAL ARTIST AND LABEL PARTNERSHIPS

Laura Tesoriero

SENIOR VP/MANAGING DIRECTOR, LATIN-IBERIA

Albert Torres

SENIOR VP, LATIN-IBERIA AND SOUTHERN EUROPE

THE ORCHARD

The Orchard was at the top of its game this year as the U.S. market-share leader in Latin music. Bad Bunny’s *DeBí TiRAR Más FOToS* hit No. 1 on the Billboard 200 and remained at the summit for four weeks, marking his fourth No. 1 on the chart. Peso Pluma’s *ÉXODO* debuted at No. 5 on the Billboard 200 with a record-setting 29.8 million first-day Spotify streams, according to The Orchard. Spain’s Rels B broke out on Spotify with his 2024 release *a new star (1 9 9 3)*. “One common denominator that powers all three of these stories,” Tesoriero says, is that “each artist relies on The Orchard’s distribution muscle to turn Latin vision into mainstream headlines.”

► **Biggest issue facing Latin music** “Oversaturation,” Tesoriero says. “Nearly 120,000 Latin tracks hit the DSPs every week, and the noise floor keeps rising. New artists struggle to cut through, and even some established acts chase 15-second virality instead of building a catalog that outlives the trend cycle.”

Robert Fernández

CEO

MR. 305 INC.

Mr. 305 may be named after the indie label's flagship client — Pitbull — but Fernández points to the breakout success of another signee as the "center" of the firm's momentum over the last year: fast-rising Puerto Rican phenom Omar Courtz, whose songs "¿Qué Vas Hacer Hoy?" and "Serio Con Ese Q" appeared on the Hot Latin Songs chart, while key collaborations with artists including Anuel AA, Daddy Yankee and J Balvin further boosted Courtz's name recognition. Just before selling out his 20-show U.S. tour in the spring, Courtz sold out three nights at Coliseo de Puerto Rico José Miguel Agrelot, featuring special guest appearances from De La Rose, Young Miko and even Bad Bunny. "It's been a year defined by execution, alignment and trust," Fernández says, "and we're just getting started."

► **Biggest issue facing Latin music** "Many emerging and even established Latin artists lack access to proper education or mentorship around managing finances, understanding royalty structures, navigating publishing deals or building long-term wealth."

Alex Gallardo

PRESIDENT

Esteban Geller

GM

Nerea Igualador

SENIOR VP OF DIGITAL BUSINESS

Txema Rosique

SENIOR VP OF A&R

SONY U.S. LATIN

See story, page 94.

Victor González

PRESIDENT, LATIN AMERICA AND IBERIAN PENINSULA

Armando Rodríguez

SENIOR VP/GM OF U.S. LATIN

Cris Falcão

MANAGING DIRECTOR OF ARTIST AND LABEL STRATEGY/GM OF LATIN

VIRGIN MUSIC GROUP

As Virgin Music Group continued to build its roster in 2025, it celebrated a few momentous occasions. The label group signed artist Nicky Jam and renewed its partnership with Music VIP Entertainment, which includes Grupo Firme's catalog and future releases. Meanwhile, Rodríguez says, "Carín León is breaking down musical boundaries, Juan Gabriel's legacy lives on through a new, posthumous mariachi album, and Rubén Blades remains as vital as ever." He adds, "We're also excited about the rise of El Malilla, leading the *reggaetón mexa* [Mexican reggaetón] wave, and Henrique & Juliano," who recently hit No. 1 on the *Billboard Brasil* Artistas 25 chart.

► **Most exciting Latin music trend now** "I love seeing artists step outside of their comfort zones and experiment with new sounds and new genres," Rodríguez says, "like Carín León blending country music with his Latin roots and finding tremendous success with both audiences."

Angel Kaminsky

PRESIDENT

Daniel González

SENIOR VP OF COMMERCIAL

UNIVERSAL MUSIC LATINO

Joaquina and Ela Taubert, who are both signed to Universal's U.S. Latin label, won back-to-back Latin Grammys for best new artist in 2023 and 2024, respectively. Both released debut albums this year, with Taubert's *Preguntas a las 11:11* including collaborations with Joe Jonas and Max Martin. In addition, Luis Fonsi released "Tocando el Cielo," the official anthem of the 2025 Concacaf Gold Cup, and Alejandro Fernández's single "Un Millón de Primaveras" from *De Rey a Rey (En Vivo Desde la Plaza de Toros la México, 2024)*, a tribute album to his late father, Vicente, topped the Regional Mexican Airplay chart. And Selena's catalog remains robust, with her *Dreaming of You* receiving an RIAA lifetime achievement plaque for 17 million certified units. "These artist accomplishments," Kaminsky says, "reflect our continued dedication to artist development, cultural impact and shaping the future of Latin music on a global stage."

► **Most exciting Latin music trend now** "The growing trend of physical products — particularly vinyl — as a means for artists to create customized, tangible collectibles for their fans," González says. "This format has been particularly key with catalog and being able to create new products."

Isaac Lee

CHAIRMAN/CEO

HYBE AMERICA

JH Kah

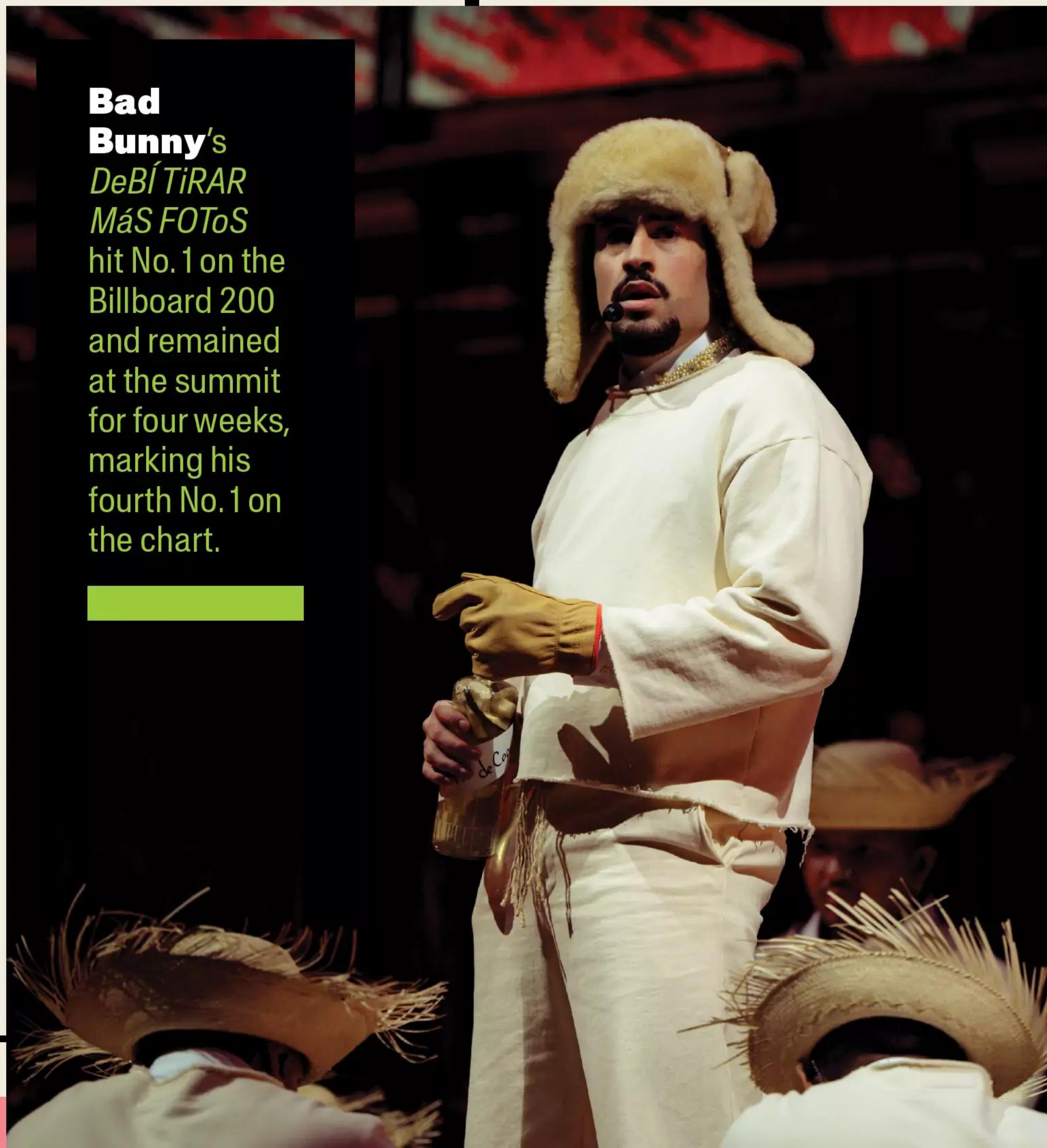
CEO

HYBE LATIN AMERICA

Lee, who recently became CEO of HYBE America in addition to his prior roles as chairman of HYBE America and HYBE Latin America, and Kah took a "defining step" in launching HYBE Latin America "not just as an expansion into a fast-growing market but as a strategic bet on Latin creativity as a global cultural force," Kah says. One of the company's biggest developments has been the reality TV show *Santos Bravos*, "a boot camp-style format designed to develop the future of Latin pop stars" that "combines music, mentorship, storytelling and fandom activation, culminating in a live finale," according to Lee. In addition to that, Kah says, "our focus has been building long-term infrastructure: signing top-tier talent, establishing regional operations and assembling a world-class team that blends music development, storytelling and fan innovation."

► **Biggest issue facing Latin music** "As Latin music continues to gain global momentum," Kah says, "one of the key challenges is the absence of robust infrastructure to support long-term careers."

Bad Bunny's
DeBí TiRAR
Más FOToS
hit No. 1 on the
Billboard 200
and remained
at the summit
for four weeks,
marking his
fourth No. 1 on
the chart.





MOST EXCITING LATIN MUSIC TREND NOW

“The growing trend of physical products — particularly vinyl — as a means for artists to create customized, tangible collectibles for their fans.”

—DANIEL GONZALEZ, UNIVERSAL MUSIC LATINO

Alejandra Olea

MANAGING DIRECTOR, AMERICAS

José Pablo Molina

HEAD OF LABEL AND ARTIST SOLUTIONS

BELIEVE

In June, Grupo Frontera released the EP *Y Lo Que Viene*, “blending their signature sound with a return to their roots and collaborations with Manuel Turizo, Carín León, Netón Vega and Mister Chivo,” Olea says. In addition, she notes, Believe’s work over the past year with Grupo Frontera, Joao Gomes and Iñigo Quintero — the latter-most of whom enjoyed a breakout year that culminated in a Latin Grammy nomination for best new artist in 2024 — underscores how the company “is developing local stars into global icons with world-class teams that drive culture, break records and shape the future of music, acting as true partners in the artist’s journey.” That speaks to Believe’s mission to “empower artists,” Olea adds, particularly in Latin America.

► **Biggest issue facing Latin music** “As the industry consolidates,” Olea says, “opportunities become more exclusive and competition diminishes, leaving fewer pathways for independent talent.”

Jesús “JOP” Ortiz Paz

CEO

Gustavo López

PRESIDENT

STREET MOB RECORDS

Jesús Amezcua

VP OF MARKETING

STREET MOB RECORDS

MANAGER

FUERZA REGIDA

With a roster including acts such as Fuerza Regida, Chino Pacas, Calle 24 and Clave Especial, Street Mob Records continues to push regional Mexican music into the global spotlight. In the last year, it appointed López as president and expanded its stable of artists. Fuerza Regida made history in May when its album *111XPANTIA* debuted at No. 2 on the Billboard 200, the highest position ever for a Mexican act on the chart. “Our artists are performing on some of the biggest stages in the world, and we’re building real infrastructure behind the scenes to support them, from touring to brand partnerships to global distribution,” he adds. “We’re proving that música mexicana isn’t just regional anymore — it’s international.”

► **How should the industry respond to U.S. immigration policy?** “The industry needs to advocate harder for fair policies, especially for international talent trying to build careers here,” JOP says. “Music is a bridge — let’s not build walls around it.”

Ben Patterson

PRESIDENT

Raymond Tapia

VP OF A&R, LATIN

DOWNTOWN ARTIST & LABEL SERVICES

In February, Downtown distributed Netón Vega’s debut album, *Mi Vida Mi Muerte*, through Josa Records, which landed the young Mexican artist his first appearance on several *Billboard* charts: No. 1 on Regional Mexican Albums, No. 2 on Top Latin Albums and No. 19 on the Billboard 200. Downtown also reupped its partnership with the Rico o Muerto label in July, releasing Victor Mendivil’s debut, *Tutankamon*, shortly after to critical acclaim. “There are so many talented artists and labels working across borders to make music,” Patterson says. “It is a truly amazing time.”

► **Most exciting Latin music trend now** “The fresh take that producers like Wicked Outside are bringing to Latin hip-hop is great,” Patterson says. “The increase in non-Latin producers and writers working with artists and Latin songwriters has been fulfilling to see as the love of music unites them and challenges them.”

Adriana Sein

GLOBAL HEAD OF ARTIST AND MARKET DEVELOPMENT

ADA

Diego Abaroa

VP

ADA LATIN

“Building on strong momentum, we championed partners in diverse genres across the region as they broke records and reached new heights, proving that independent talent can dominate on a global stage,” Sein says. She points to Uruguayan sensation The La Planta topping *Billboard Argentina*’s Hot 100 chart for 11 weeks with “Hoy,” setting a chart record, and Rawayana’s Grammy and Latin Grammy wins for *¿Quién Trae las Cornetas?* Brazilian rapper Matué’s album *333* had the biggest debut in Spotify Brazil’s history with 130 million streams. “We deepened our reach with standout talent across Colombia, Mexico and beyond,” Sein adds, “unlocking opportunities in Latin music’s most dynamic markets.”

► **Biggest issue facing Latin music** “Latin America is home to some of the world’s most influential music, yet music remains very undervalued as compared to other forms of digital entertainment,” Sein says. “There’s a real opportunity to better reflect the value of music and strengthen the ecosystem for everyone who powers it.”

Nir Seroussi

PRESIDENT

Jose Cedeño

EXECUTIVE VP/GM

Manny Prado

VP OF MARKETING AND A&R

INTERSCOPE CAPITOL MIAMI

See story, page 86.

Antonio Silva

MANAGING DIRECTOR OF U.S./MEXICO

Ana Martínez

GM OF U.S.

FONO

After more than four decades, Universal’s Mexican music label Fonovisa underwent a major rebrand to become Fono, “in celebration of our identity, history and global vision,” Martínez says. “Our north star, summarized as ‘música, no borders,’ has brought a renewed strategy and focus rooted in our desire to keep expanding worldwide our Mexican music and culture.” Beyond long-term artist development, Fono is also focused on fostering female representation, supporting new artists like Vivir Quintana, Camila Fernández, Majo Aguilar, Carolina Ross, NXNNI and Sam Vazquez. And many teams within Fono are led by respected female executives who have built their careers “evolving to top-level management,” Martínez adds.

► **Most exciting Latin music trend now** “Seeing artists be more fluid in the language — shout out to the Spanglish and local jargons! — and music genres they blend in their art,” Martínez says. “I enjoy being surprised to discover an artist experimenting with new sounds, as this unveils different facets that enrich their artistic proposal.”

ARTISTS AT THE CENTER

Alex Gallardo

PRESIDENT

Esteban Geller

GM

Nerea Igualador

SENIOR VP OF DIGITAL BUSINESS

Txema Rosique

SENIOR VP OF A&R

SONY U.S. LATIN

Under Gallardo, Sony U.S. Latin is the top Latin music label in the country in terms of market share, according to Luminate. The strength comes from its deep catalog, which ranges from current hit-makers like Shakira, Manuel Turizo and Rauw Alejandro to promising newcomers like Óscar Maydon.

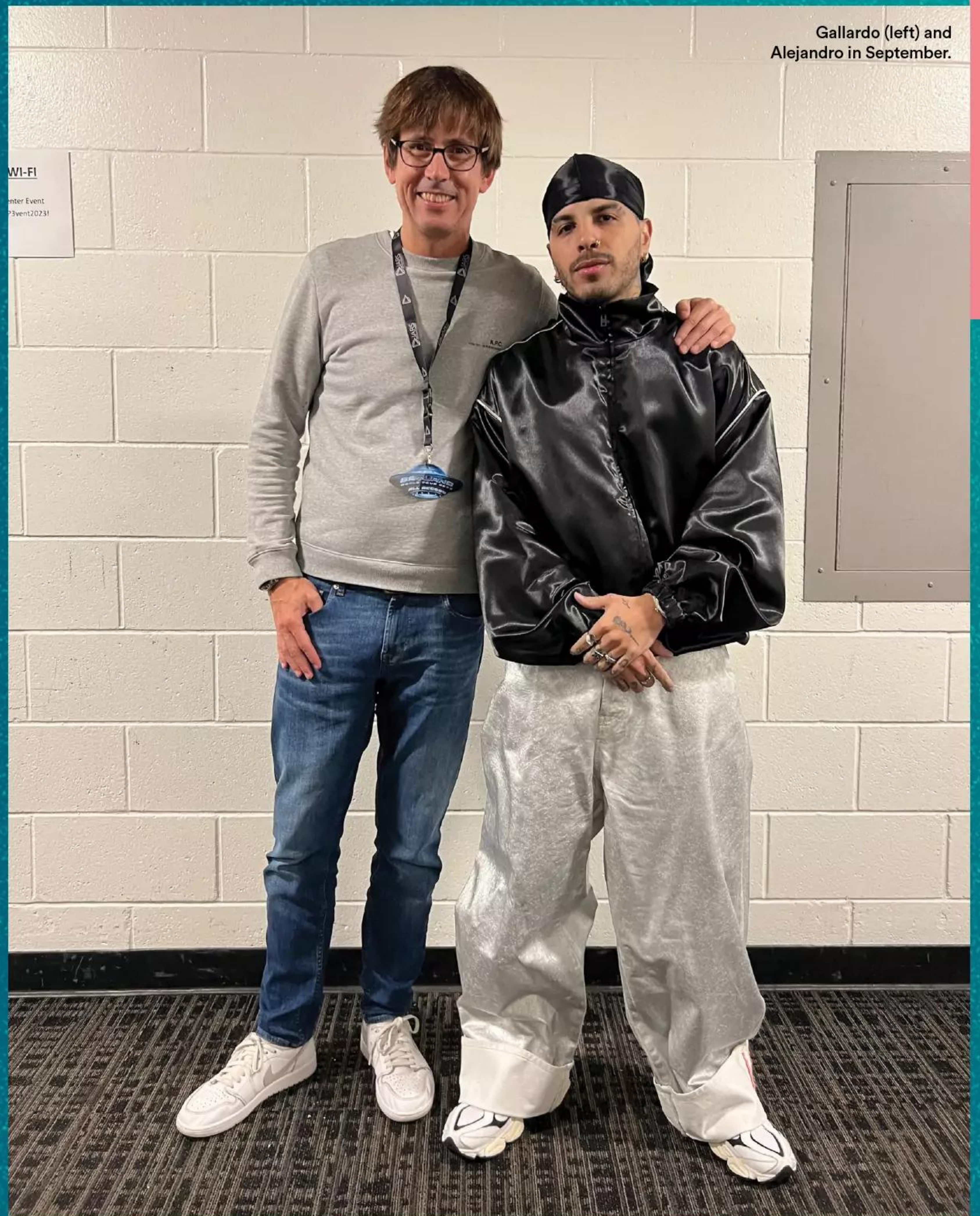
Notably, Gallardo says that “in November 2024, [Alejandro] released his highly anticipated fifth album, *Cosa Nuestra*, which debuted at No. 1 globally on the Apple Music and Spotify charts, making Rauw one of the few Latin artists to ever achieve this milestone.” *Cosa Nuestra* also debuted at No. 1 on *Billboard*’s Top Latin Albums chart and No. 6 on the *Billboard* 200.

Other success stories include Argentina’s Trueno and the “meteoric rise” of música mexicana star Maydon, whose single “Tu Boda” (with Fuerza Regida) ruled the Hot Latin Songs chart and reached the top 10 of the *Billboard* Global 200 and *Billboard* Excl. U.S. charts. Similarly, Colombia’s Kapo “has made a remarkable breakthrough in Latin music,” Gallardo says. “In no time, he has established himself as one of the most influential artists with hits like ‘OHNANA’ and ‘UWAIE’ while also collaborating with some of the biggest names in the industry.”

Gallardo, Sony’s former head of A&R and a musician himself, is known for exploring new trends. He’s particularly excited by *retro bélico*, which he describes as “a mix between disco music from the ’70s and ’80s with Mexican sounds. It’s really fun and incredibly infectious. One of the biggest exponents of this sound is Esaú Ortiz.”

As the president of Sony’s flagship U.S. Latin label, Gallardo operates under the company’s shared vision of the artist “at the center, and our goal is to use our expertise to support their success. Our management philosophy is built in trusting the team and providing the tools for them to excel.”

—LEILA COBO



Gallardo (left) and Alejandro in September.

RBKFS

ATTORNEYS AT LAW
ROSSI BALDIVIA KLEIN FINE & SPECTOR



CONGRATULATES
OUR FRIEND AND CLIENT

NIR SEROUSSI

BILLBOARD LATIN POWER PLAYERS
EXECUTIVE OF THE YEAR

MULTISECTOR

Pablo Ahogado

VP OF A&R

CONCORD MUSIC PUBLISHING

Bruce McIntosh

VP OF LATIN CATALOG

CRAFT RECORDINGS/CONCORD LABEL GROUP

"We're building long-term careers, fostering global collaborations and delivering real opportunities for our Latin clients around the world," Ahogado says of Concord, which just opened an office in Miami for its publishing and label teams, including McIntosh's at Craft Recordings. Ahogado hails "some incredible new signings, including Brazilian producer duo Tropkillaz" — who most recently worked on Karol G's new album, *Tropicoqueta*, which debuted at No. 3 on the Billboard 200 — "and Latin Grammy-nominated producer Trooko" (Residente, Bad Bunny, Run the Jewels), as well as a landmark publishing/recording acquisition of a portion of Daddy Yankee's catalog. The company is also "creating lucrative [synch] opportunities for our Spanish-speaking roster outside the traditional U.S. market," including a recent Coors Light campaign, Ahogado adds. Concord is celebrating other wins, too, including Julian Bernal co-writing and co-producing Sebastián Yatra's Latin Airplay chart No. 1, "La Pelirroja."

► **Most exciting Latin music trend now** "It's been awesome to see the resurgence of old-school, classic salsa from superstar artists like Bad Bunny," Ahogado says.

Aaron Ampudia

Chris Den Uijl

CO-FOUNDERS

LA FAMILIA PRESENTA

La Familia Presenta has been focused on "scaling the Latin genre through both live events and artist development," Den Uijl says. Festivals like Baja Beach, Sueños and Coca-Cola Flow have drawn over 250,000 fans across North America, according to La Familia Presenta, celebrating genres from reggaetón to regional Mexican. In addition, the live concert/touring brand has taken artists such as Codiciado on U.S. headlining tours and to major festival stages, expanding their reach. "We're not just riding the Latin wave," Den Uijl adds, "we're helping to build the infrastructure that's sustaining it."

► **Biggest issue facing Latin music** "The demand for Latin music is massive, but the infrastructure behind it is still playing catch-up," Den Uijl says. "There's a lack of long-term planning around touring, artist development and scalable live experiences tailored specifically for Latin audiences."

Noah Assad

CEO

RIMAS ENTERTAINMENT

Jorge Bracero

COO

RIMAS MUSIC

Rodrigo Prichard

GM

Mónica Jiménez

HEAD OF MARKETING AND BRAND RELATIONS

RIMAS ENTERTAINMENT

While the past year has been full of highlights for Rimas and its lead superstar, Bad Bunny — from the release of his fourth Billboard 200 No. 1 album, *DeBí TIRAR Más FOTOS*, to his historic 30-date Puerto Rican residency, *No Me Quiero Ir de Aquí*, and world tour announcement — the company has also been busy accelerating its "global expansion with strategic moves and physical presence in key international markets," Prichard says. The label signed emerging talents like Latin Mafia from Mexico and Mvrk from Spain, where Rimas has established local branches to better support artists close to their home base. It most recently strengthened its presence in South America by acquiring a stake in Argentina's Dale Play Records.

► **Most exciting Latin music trend now** "How global artists like Bad Bunny and Karol G are shining a spotlight on Latin rhythms beyond reggaetón such as salsa, *bomba* and *plena*, [and] cumbia," Jiménez says.

Lex Borrero

CO-FOUNDER/CEO

NEON16

Borrero says he "helped shape Will Smith's return to music by architecting" his performance at Premios Lo Nuestro alongside Thalía, DJ Khaled, Miami Sound Machine and India Martínez in February. NEON16 management and publishing client Daramola also scored a hit with his production work on Danny Ocean and Kapo's "Imagínate," which topped the Latin Pop Airplay chart for seven consecutive weeks between March and April. Borrero also helped facilitate a record deal for Daramola with Sony Music Latin and led the expansion of the NVISION Latino Film & Music Festival in Miami, "spotlighting the next generation of Latino filmmakers in a major way," he says.

► **Biggest issue facing Latin music** "Latin music is entering a maturity phase. The initial wave of excitement has passed, and now the genre faces the challenge of evolving. To stay relevant, it needs to embrace fresh sounds and innovative voices that push the culture forward."



Summa launched a major U.S. marketing campaign alongside Univision for **Karol G's** *Mañana Será Bonito* tour.

A full-length portrait of Emilio Morales, a man with a beard and mustache, wearing a dark blue button-down shirt and light-colored trousers. He is standing in a modern interior space with green ambient lighting in the background. The text 'LEADER. ACHIEVER. INNOVATOR.' is overlaid in large red letters on the left side of the image.

LEADER. ACHIEVER. INNOVATOR.

Congrats to our Managing Director,

Emilio
Morales

A true *Latin Power Player* who has placed independent publishing at the heart of the global stage - redefining leadership by amplifying talent, shaping culture, and keeping creators first.

This is what vision in the music industry looks like.

Rimas
PUBLISHING



MOST EXCITING LATIN MUSIC TREND NOW

"How global artists like Bad Bunny and Karol G are shining a spotlight on Latin rhythms beyond reggaetón such as salsa, bomba and plena, [and] cumbia."

—MÓNICA JIMÉNEZ, RIMAS ENTERTAINMENT

Gabriel Buitrago

PRESIDENT

SUMMA

Over the past year, Buitrago says Summa grew its client roster of artists, managers, media companies and record labels to 45, with more additions expected later this year. Along with consulting services, marketing and promotion strategies, and A&R, Summa launched a major U.S. marketing campaign alongside Univision for Karol G's *Mañana Será Bonito* tour. "I am proud of being part of music industry history, as we played a key part in helping Karol G break *Billboard* records, making her the artist with the most weeks at No. 1 on the Latin Airplay chart with 27 weeks and on the Tropical chart with 34 weeks with her hit single 'Si Antes Te Hubiera Conocido,'" he says. Buitrago's team also worked closely with Rimas on Bad Bunny's *DeBí TIRAR Más FOTOS* album and tour, creating and implementing marketing campaigns in the United States to support the singer's historic 31-day residency in Puerto Rico.

Jesús Josafat Chávez Angulo

FOUNDER/CEO

JOSA RECORDS

After Netón Vega established himself as a go-to songwriter by penning numerous música mexicana hits including Peso Pluma's "Rubicon," his journey as a singer has skyrocketed, surpassing 7 billion streams on Spotify. Vega's debut set, *Mi Vida Mi Muerte* — which includes the viral track "Loco" — debuted at Nos. 1 and 2 on the Regional Mexican Albums and Top Latin Albums charts, respectively, in March. It also reached No. 19 on the *Billboard* 200, "a historic milestone for such a young, new and independent artist," Chávez Angulo says. "What excites me most is having managed to bring that digital connection to the stage, to real life," he continues. "We started by putting together a tour in the U.S., and as soon as we announced the first two dates, they sold out in one hour and 30 minutes."

► **How should the industry respond to U.S. immigration policy?** "We need to speak up, create safe spaces and give visibility to our people's stories. But we [also] shouldn't hold back. Our people need that respite, that joy that live music brings."

Tomas Cookman

FOUNDER

NACIONAL RECORDS/LATIN ALTERNATIVE MUSIC CONFERENCE/MAGNUS TALENT AGENCY

In May, Argentine rapper-singer Trueno kicked off a nearly 30-date tour in Latin America and Europe. "Proudly waving the hip-hop flag has set him apart from many of the others in the urban genre," says Cookman, who manages the 23-year-old hit-maker. Cookman also reports growth across all his companies, including Nacional Records, which celebrated its 20th anniversary; another year of the Latin Alternative Music Conference in New York; and his growing partnership with Magnus Talent Agency CEO Michel Vega, which resulted in successful tours and shows for the agency's clients María Becerra, Gente de Zona, Fonseca and Marc Anthony.

► **How should the industry respond to U.S. immigration policy?** "Beyond the first wave of some shows being canceled due to visa issues, or worse, we will more likely see the bigger impact of this by the end of the year if the continual bullying of Latinos and Latino neighborhoods continue in key markets across the U.S."

Emilio Estefan Jr.

CEO

ESTEFAN ENTERPRISES

The Estefan family is known for its musical success, and they've poured that same resolve and prowess into multimedia entertainment company Estefan Enterprises. Investing in various parts of the music business including songwriting, production and talent management, CEO Estefan is especially proud of being involved in the release last year of an album from Los Rabanes, which blended the worlds of ska and rock, as well as production of CimaFunk's upcoming album and wife Gloria Estefan's *Raíces*. The company thrives when connecting Latin culture with the American experience. "That legacy allows us to be a symbol of celebration and connection today," Estefan says.

► **Biggest issue facing Latin music** "Music is reaching corners of the world it never would have before. The real challenge is figuring out how to do things more intelligently: how to showcase music to the world, record everything with high quality and make better use of record labels."

Jorge "Pepo" Ferradas

CEO

FPM ENTERTAINMENT

Over the last year, FPM has focused on three key artists on its roster, according to Ferradas: Camilo, Rels B and Rauw Alejandro. Highlights include Camilo selling out 50 dates across Spain, Europe and South America on his *Nuestro Lugar Feliz* Tour; Rels B (co-managed with Dale Play) performing five sold-out arena and stadium shows in Spain, with six more sold-out dates at Mexico City's Palacio de los Deportes arena in September; and superstar Alejandro (co-managed with José Juan Torres and Matías Solari) selling out dates in the United States, Puerto Rico and Europe on his *Cosa Nuestra* world tour.

► **Biggest issue facing Latin music** "The challenge of expanding into new and emerging markets. While artists such as Bad Bunny and Rauw Alejandro have opened many doors, it remains critical to create infrastructure that supports sustainable touring and audience development beyond traditional strongholds. In the U.S. in particular, immigration policy plays a significant role. Ensuring that artists, crews and audiences can move freely and feel safe is essential to the continued growth and global success of Latin music."

Jessica Giraldo

CEO

BICHOTA RECORDS

See story, page 114.

Isael Gutiérrez

PRESIDENT/CEO

MUSIC VIP ENTERTAINMENT

Under Gutiérrez's leadership, Music VIP Entertainment has been helping reshape the perception of regional Mexican music in the United States. "We successfully established Grupo Firme as an unprecedented global phenomenon," he says. The Tijuana band has achieved major milestones, performing over 210 post-pandemic shows at venues like SoFi Stadium, Estadio GNP (formerly Foro Sol) and Madison Square Garden, while "generating over \$240 million in revenue," he says. Additionally, the release this year of Grupo Firme's *Evolución* further showcased its popularity, reaching No. 43 on Top Latin Albums and No. 19 on Top Regional Mexican Albums. This release, Gutiérrez adds, "proves once again that authenticity, raw emotion and organic storytelling remain the key to success in this industry."

► **Biggest issue facing Latin music** "The biggest challenge is breaking out of the boxes we put ourselves in. It's time to stop dividing everything by labels: urban, regional, tropical. At the end of the day, it's all Latin music."



Congratulations

Ben Patterson | President
Ray Tapia | Vice President, A&R, Latin
Downtown Artist & Label Services

Billboard Latin Power Players 2025



The Music Industry Lives Here.
downtownmusic.com

WK Entertainment management client **Xavi** won artist of the year (new) at the 2024 Billboard Latin Music Awards.

Jimmy Humilde

CO-FOUNDER/CEO

Jose "JB" Becerra

CO-FOUNDER/COO

Mickey Sanchez

PRESIDENT

RANCHO HUMILDE

Sanchez has a long list of record-breaking achievements to brag about. They include Natanael Cano cementing his status as a superstar with a 35-city tour across Mexico, including a historic sold-out show at Estadio GNP (formerly Foro Sol) in Mexico City, as well as a No. 2 spot on the Top Regional Mexican Albums chart for *Porque la Demora*. In addition, Junior H brought his "Sad Boy Mania" movement stateside with a 25-city tour that included two sold-out nights at BMO Stadium in Los Angeles and a main-stage slot at Coachella. Plus, "We proudly played a part in helping Óscar Maydon and Fuerza Regida's hit 'Tu Boda' reach No. 1 on the Regional Mexican Airplay chart," he says, calling it "another testament to our commitment to elevating the voices defining this generation of Latin music."

► **Most exciting Latin music trend now** "There's a collaboration of *corrido tumbado* and house music, house tumbado, that I'm excited to see what it develops into," Sanchez says.

Walter Kolm

FOUNDER/CEO

WK ENTERTAINMENT

Azucena Olvera

HEAD OF MUSIC

WK ENTERTAINMENT

GM

WK RECORDS

Chris Duque

ARTIST MANAGER

WK ENTERTAINMENT

"Uplifting our artists to new heights remains at the core of our mission, and the past year has exemplified that commitment," says Olvera, who was appointed GM of WK Records last year and signed new artists like RIOS, El Primo and Tian Gonzalez to the label's roster. On the management end, WK Entertainment expanded its management roster by adding rising música mexicana star Xavi, who won artist of the year (new) at the 2024 Billboard Latin Music Awards, and Colombian pop-rock band Morat, which performed in 16 countries during its 2025 Asuntos Pendientes Tour. Legendary client Carlos Vives was honored as the Latin Recording Academy's 2024 Person of the Year, and Maluma returned to Colombia with his Medallo en el Mapa 2.0 concert in April and Bogotá en el Mapa show in May. (In July, Maluma and Kolm amicably ended their 12-year managerial relationship.)

► **Most exciting Latin music trend now** "The resurgence of indie and alternative Latin music," Olvera says. "It's found its audience again — it's cool, it's relevant and it's carving out a strong identity in the industry."

Federico Lauria

FOUNDER/CEO

DALE PLAY

Dale Play's three businesses — Dale Play Live, Dale Play Management and Dale Play Records — have "reached unprecedented global milestones," according to Lauria. Notably, Dale Play Records strengthened its international presence by partnering with Rimas Entertainment earlier this year. (Sony Music Latin Iberia maintains its stake in the label.) On the management side — from the roster that includes Duki, Bizarrap, Nicki Nicole, Rels B, Airbag and Lali — Duki made history last year as the first rapper and only Argentine artist to sell out Madrid's Santiago Bernabéu Stadium, while Rels B became the most streamed Spanish artist globally and staged a critically acclaimed world tour. Meanwhile, Dale Play Live promoted shows for Travis Scott, Karol G and more across Latin America, selling over 1 million tickets in Argentina alone, according to Lauria.

► **Biggest issue facing Latin music** "The [music industry] landscape evolves rapidly, and artists can go from zero to 100 almost overnight. That's why the real challenge lies in building the right teams — agile, visionary and prepared to lead the next era — forming executive structures that are not only reactive but proactive."

Diego Maldonado

SENIOR VP OF STRATEGY AND GROWTH

ONERPM/ONE PUBLISHING

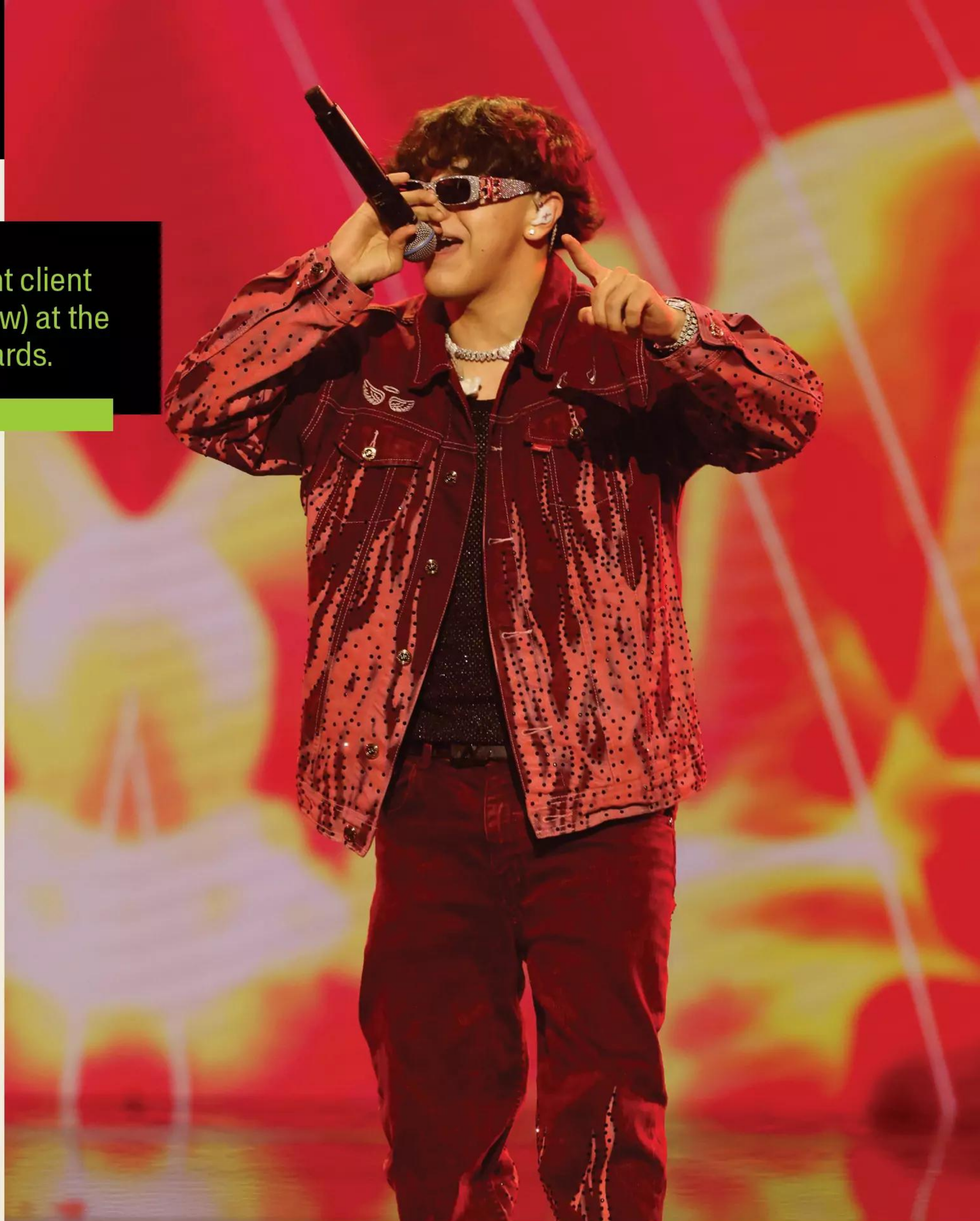
Amaya Mendizabal

DSP MANAGER

ONERPM

Mendizabal says ONERpm has been "intentional about creating real momentum for emerging voices in Latin music," pointing to the company's work in Puerto Rico (with Alego and Debians), Dominican Republic (with Crazy Point and Jey One) and Cuba (with Melanie Santiler and Wampi). "It's been a privilege to help raise the visibility of local genres like *dembow* and *reperto*, introducing them to wider audiences without diluting their roots," she says, adding that "it's one thing to go global [and] another to take the culture with you. We're helping artists build careers brick by brick while honoring the full range of Latin sounds shaping music today."

► **Biggest issue facing Latin music** "In Latin America," Maldonado says, the impact of technological transformations is "intensified by significant educational gaps and the lack of a robust middle-tier industry infrastructure — such as agencies, talent developers, publishers and specialized aggregators — that could support more sustainable growth."



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**LATIN
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LIZ RODDA

President, Latin America,
U.S. Latin and Global
Society Relations



peermusic
the global independent

Juan Diego Medina

CEO

Diego Toro

HEAD OF BUSINESS AND BRANDS

LA INDUSTRIA

After more than a decade of independent work and three years of development within La Industria, Colombian artist Kapo “has successfully positioned himself on a global scale,” Medina says. In July, Kapo’s second album, *Por Si Alguien Nos Escucha*, debuted at No. 1 on the Top Latin Pop Albums chart. “This milestone is the result of a consistent and artistic distribution strategy, but above all, of his perseverance, discipline and creative evolution,” Medina says. “During this period, we carried out multiple releases that boosted his visibility, demonstrating the impact of sustained and authentic work in such a highly competitive landscape.”

► **Biggest issue facing Latin music** “Globally, more than 100,000 new songs are uploaded to digital platforms each day,” Medina says, “creating a saturated environment where even high-quality, high-potential projects struggle to gain visibility.”

Gerardo Mejía

SENIOR LEAD OF LATIN MUSIC

UNITEDMASTERS

FloyyMenor had an exceptional year in 2024 when his collaboration with Cris MJ, “Gata Only,” topped Hot Latin Songs, making them the first Chilean artists to reach No. 1 on the chart since 1991. Released under UnitedMasters, the viral song — which ruled the ranking for 14 consecutive weeks — won the Global 200 Latin song of the year at the 2024 Billboard Latin Music Awards and top Latin song at the Billboard Music Awards. “The success became unstoppable as a team,” says Mejía, who along with senior artist marketing director María Gracia and senior artist marketing manager Adrian Mainou, “went all in with an unconventional, disruptive and culture- and artist-first marketing strategy.”

► **How has U.S. immigration policy affected your business?** “At UnitedMasters, the Mexican community is in our market. These audiences, these voices — they’re a foundational part of our growth and our purpose. But the reality is, we’ve had to think twice about signing artists simply because they don’t have the right paperwork. That’s not just unfair, it’s creatively suffocating.”

Polo Montalvo

PRESIDENT/CEO

LA BUENA FORTUNA GLOBAL/LA BUENA FORTUNA MUSIC

As La Buena Fortuna awaits new albums from Kany García, Pedro Capó, Draco Rosa, iLe and Jorge Drexler, Montalvo cites the company’s growth in touring as one of his proudest achievements. “We closed Kany García’s *García* tour with great success ... particularly in the U.S.,” and “Pedro Capó [sold out dates all over] the Spain portion of his tour,” he says, “while Residente’s *Las Letras Ya No Importan* tour included [an audience of over 40,000] in our beloved Puerto Rico.” Earlier this year, Residente took home the best música urbana album Grammy for *Las Letras Ya No Importan*, marking his second career win as a soloist.

► **Biggest issue facing Latin music** “Some Latino artists have been denied visas for U.S. performances, while a few others — mainly new or developing artists — have decided to altogether skip their U.S. appearances. Even though Latin music greatly impacts the entertainment industry around the world and in the U.S. in particular, immigration policies will undoubtedly make it more difficult every day for Latin artists to further develop in the U.S. territory.”



BIGGEST ISSUE FACING LATIN MUSIC

“Artists can go from zero to 100 almost overnight. That’s why the real challenge lies in building the right teams — agile, visionary and prepared to lead the next era — forming executive structures that are not only reactive but proactive.”

—FEDERICO LAURIA,
DALE PLAY

Luana Pagani

PRESIDENT

FAIRWINDS ENTERTAINMENT

Pagani signed Colombian hit-maker Goyo to a management deal after the release of her debut album, *Pantera*, and ahead of her upcoming tour that will launch in Colombia in November with follow-up dates in the United States next year. “In alignment with Goyo’s mission to uplift the Afro-Latin community, we also facilitated a landmark \$300,000 donation from Open Society for tuition assistance scholarships with the Latin Grammy Cultural Foundation,” Pagani adds. On the consulting front, she supported Alejandro Sanz’s *¿Y Ahora Qué?*, the Spanish star’s first studio album in four years and his first under Sony Music Latin.

► **Biggest issue facing Latin music** “The difficulty of building lasting careers in a fast-paced, hit-driven market. Even exceptional songs can feel disposable, and translating streaming success into real fan engagement and ticket sales has become increasingly complex — especially for emerging and independent artists.”

Peso Pluma George Prajin

CO-FOUNDERS

DOUBLE P RECORDS

Richard Bull

GM

DOUBLE P RECORDS

Prajin and superstar Peso Pluma have relentlessly powered the música mexicana movement and more. “Double P Records has continued its unstoppable momentum, expanding the roster and hitting major milestones over the past year,” Prajin says. Peso’s 2024 album, *ÉXODO*, shattered records, placing seven songs on the Hot 100, while he made history as the first Mexican and non-hip-hop artist to headline Rolling Loud in Los Angeles. Tito Double P also had a breakout year with his debut album, *Incómodo*, and his first sold-out U.S. tour, which wrapped in May. Double P Management recently signed Gabito Ballesteros and Paloma Mami, who “each released highly anticipated albums that quickly climbed the charts and resonated across global audiences,” Prajin adds.

► **Biggest issue facing Latin music** “Artists from Latin America and the diaspora often face pressure to conform — sonically or visually — to meet mainstream expectations,” Prajin says. “We take pride in pushing back against that norm by uplifting our talent and bringing their unique creative visions to life.”

Narcís Rebollo

CEO

GLOBAL TALENT SERVICES

Global Talent Services, Universal’s touring and artist services company, does things out of the box, and the past year was no exception. Thanks to a global agreement with Banco Santander, the company produced over 1,000 concerts in the past 18 months featuring GTS’ global roster. Major tours included Morat’s stadium tour in Latin America and Spain, Aitana and Lola Índigo’s stadium runs in Spain and David Bisbal’s tour of more than 18 U.S. cities. Rebollo, who oversees GTS’ operation worldwide, adds that the Latin Recording Academy recognized Ela Taubert as best new artist in 2024 and named singer Raphael its 2025 Person of the Year as he returned to live performances.

► **Most exciting Latin music trend now** “The return to finding great songs that can transcend time and become standards for artists who are seeking long-term careers.”

Camille Marie Soto Malave

CEO

GLAD EMPIRE

GLAD Empire has begun filming the *Flow La Movie* documentary series, based on the life of late producer Flow La Movie, who died in a 2021 plane crash. It also has expanded into children’s entertainment with GLAD Kids and is developing its first animated series. And “we are in production on the *Reggaetón Honors* documentary, celebrating the pioneers who built this movement,” Soto Malave says. On the recorded-music side, “we have closed multimillion-dollar catalog sales,” she adds, while developing talent like Níó García and Casper Mágico, who has returned to the Hot Latin Songs chart with “Toki,” alongside Anuel AA, Luar la L and Izaak.

► **How should the industry respond to U.S. immigration policy?** “We believe the industry must come together, raise its voice and advocate for fairer policies that protect the very people who make this culture thrive. Our voices matter, not only in immigration but also in global issues of justice and humanity.”

CONGRATULATIONS

CHRIS DUQUE

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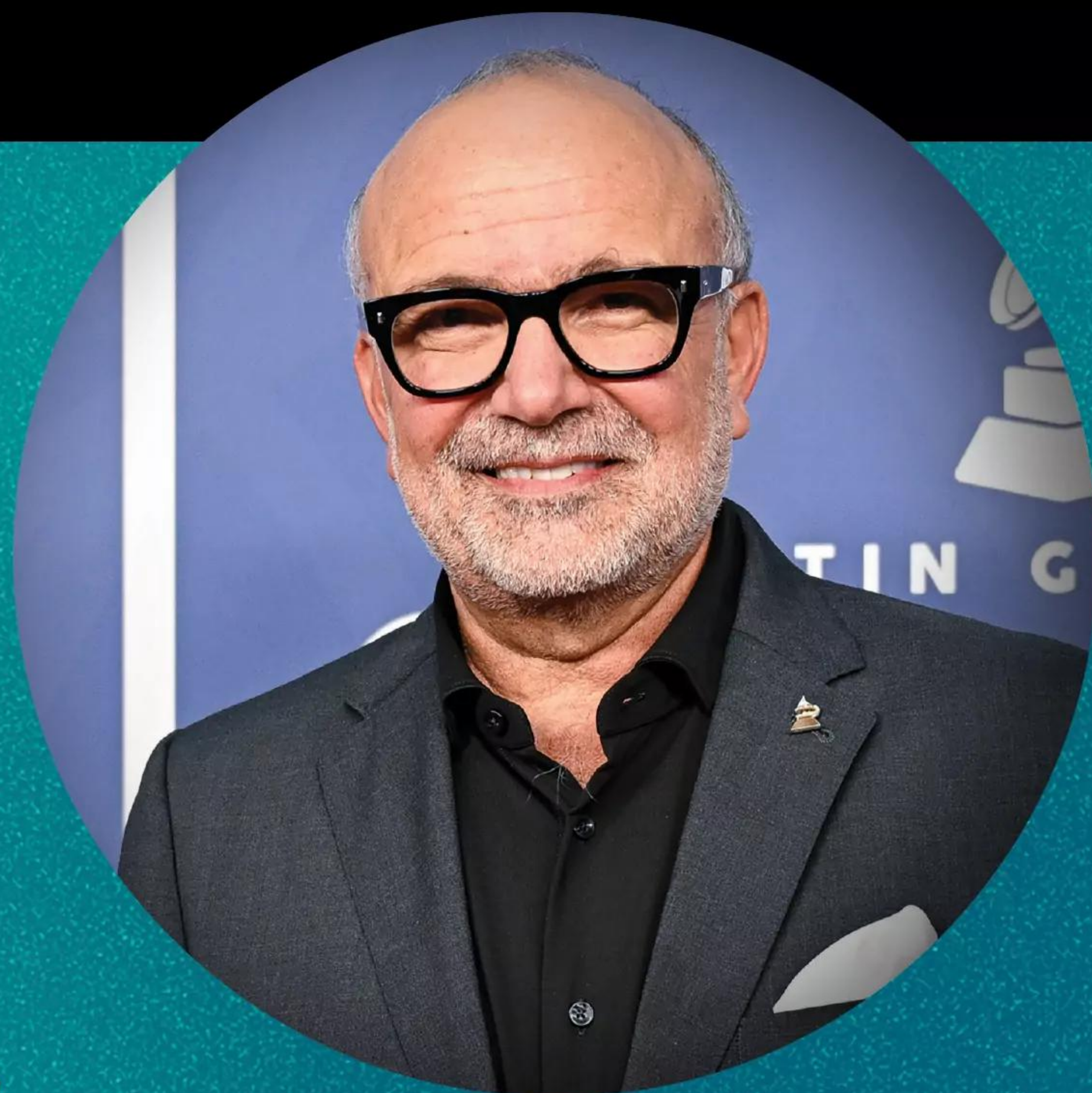
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2025

TOP LATIN
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THE 'EVOLVING TAPESTRY' OF LATIN MUSIC

Manuel Abud

CEO

LATIN RECORDING ACADEMY

Latin music is more global than ever, and the Latin Recording Academy continues expanding its presence to reflect that," says Abud, who assumed leadership of the organization in 2021, succeeding longtime president/CEO Gabriel Abaroa Jr.

In addition to announcing it was incorporating new categories and amending others for this year's ceremony, the Latin academy has "defined and implemented" a process for U.S. cities and other countries looking to "bring the Latin Grammys to their respective destinations."

The response, in the wake of the Latin Grammys' first-ever international ceremony in Seville, Spain, in 2023, "has been overwhelming," Abud says. "We will continue expanding to new cities, territories and countries, strengthening Latin music's cultural impact worldwide, and anticipate sharing more news soon on our next destination."

On Sept. 17, nominations were announced for this year's Latin Grammys, with Bad Bunny, Edgar Barrera and duo CA7RIEL & Paco Amoroso among the leading contenders. The 26th annual ceremony is scheduled for Nov. 13 at the

Abud (left) and honoree Carlos Vives at the Latin academy's 2024 Person of the Year gala in Miami.



MGM Grand Garden Arena in Las Vegas, marking the 15th time the event will be held in the city.

Commenting before this year's nominations were announced, Abud notes that "one trend that particularly resonates with me is the rise in cross-genre and cross-cultural collaborations — artists from diverse backgrounds coming together to create something fresh and meaningful."

Asked to comment on the

biggest issue in Latin music, Abud replies: "Ensuring that its incredible diversity is fully recognized and represented. Latin music is not one sound or one region — it's a vast and evolving tapestry shaped by countless cultures, languages and creative expressions. At the Latin academy, we see it as our responsibility to reflect that richness and amplify voices that have historically been underrepresented."

"That's why we continue to

evolve alongside the music and our award categories reflect that. Earlier this year, we introduced new categories like best music for visual media and best roots song and made several category amendments.

"These changes are part of our broader effort to make sure the Latin Grammys celebrate all genres, all creators and all communities that make Latin music what it is today — and what it can be tomorrow."

—JOE LYNCH

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Michel Vega
CO-FOUNDER/CEO
Felipe Pimiento
COO

MAGNUS
Over the past 18 months, Magnus artists performed more than 500 shows in 45 different countries on four continents, Vega says, including successful tours for Trueno (who had a “breakout year”), Bacilos, Pepe Aguilar and Maria Becerra. The company also received 16 Latin Grammy nominations last year across categories including pop, urban, tropical and música mexicana, with Fonseca’s *Tropicalia* winning best contemporary tropical album. Magnus signed rising Argentine singer-songwriter Yami Safdie, who was named *Billboard*’s Latin Artist on the Rise in June. “At the 2024 Latin Grammys,” Vega adds, Magnus co-founder “Marc Anthony served as executive producer of a powerful salsa tribute that became one of the night’s most celebrated moments.”

► **Biggest issue facing Latin music** “The consolidation of national concert promoters and the lack of regulatory protections for human creators versus the meteoric use of [artificial intelligence],” Vega says.

David West
FOUNDER
WESTWOOD ENTERTAINMENT
Jorge Juárez
CEO
WESTWOOD ENTERTAINMENT
CEO
SOCIOS MUSIC/SOCIOS PUBLISHING
MANAGER
CARÍN LEÓN

Westwood Entertainment promoted Karol G’s stadium concerts in Mexico as part of her blockbuster *Mañana Será Bonito* tour, and Juárez cites balladeer Carlos Rivera’s four consecutive sold-out shows at Mexico’s Auditorio Nacional and Carín León’s sold-out concert at Mexico’s GNP Stadium as points of pride. Independently of Westwood, Juárez founded Socios Music and Socios Publishing with management client/business partner León, playing a crucial role in elevating one of the most exciting artists in Latin music, signing him to a landmark deal with Virgin Music Group and Island Records. León has also been announced as the first Latin artist to play Las Vegas’ Sphere, in September 2026. Juárez stresses Westwood’s role in maintaining and bolstering the momentum of Latin music in the live sector.

► **Biggest issue facing Latin music** “The rate of consumption has completely shifted,” Juárez says. “Audiences today have become advanced consumers — they move through content incredibly fast and attention spans keep shrinking. This challenges artists to constantly innovate and stay present, as music now competes in a high-speed, always-on environment.”

MANAGEMENT

Fabio Acosta
FOUNDER
VIBRAS LAB
FOUNDER/PRESIDENT
AKELA FAMILY MUSIC
Acosta says he “had the privilege of leading major strategic wins” at both Vibras Lab and Akela Family Music in the last 18 months. At Vibras Lab — where he leads the music management division — Agudelo 888 made history as the first Colombian DJ to perform on the main stage of EDC Mexico and Colombian singer-songwriter Manuel Medrano is preparing his next album and a global tour for 2026. At Akela Family Music — where Acosta consults on radio, marketing and promotion — he helped Myke Towers “achieve extraordinary airplay results” as the Puerto Rican rapper scored his 14th No. 1 on both Latin Airplay and Latin Rhythm Airplay in May with “De-genere,” the Benny Blanco collaboration from the deluxe edition of Towers’ 2024 album, *La Pantera Negra*.

► **How has U.S. immigration policy affected your business?** “Immigration policy continues to create unnecessary barriers for touring and international collaboration. I’ve seen firsthand how delays in artist visas have derailed opportunities and affected entire release plans.”

Pamela Cornejo
ARTIST MANAGER
COZARA MUSE
Cornejo’s 21-year-old client and brother Ivan Cornejo became the youngest Mexican American artist to sell out two nights at New York’s Radio City Music Hall and perform on *The Tonight Show With Jimmy Fallon*, she says. The historic Radio City performances were part of his Mirada Tour Parte 2 in support of his third studio and first major-label album, *Mirada*, which earned his first No. 1 on the Top Latin Albums chart. “Ivan went from playing a 500-capacity room in Los Angeles at The Roxy two years ago to selling out two consecutive nights at the legendary Kia Forum,” Cornejo says. The artist also made his Coachella debut in April and was one of five acts to be featured in the Coachella documentary series *ARRIVAL*.

► **How has U.S. immigration policy affected your business?** “The current immigration policy has affected Ivan and our team in a very terrifying and disheartening way... The first question we must ask now is, ‘Are we putting anyone at risk by attending any of our shows?’ Even the people that we hire have been affected.”

Nadine Eliya
CEO
VERSATILE CREATIVE
MANAGER
SHAKIRA
Landing at No. 2 on Billboard Boxscore’s midyear Top Tours chart with a \$130 million gross from concerts in Mexico and South America, Shakira remains unstoppable with her *Las Mujeres Ya No Lloran* tour, which has since grossed \$323.4 million with 2.5 million tickets sold through Sept. 18. Having made its way through U.S. stadiums in the summer, the trek has now returned to Latin America for shows in Colombia, Ecuador and Argentina. “[Before], you needed success in the U.S. to be considered on a global scale,” Eliya says. “Today, we are showing that emerging concert markets in Latin America are the future and more non-Latin acts like Taylor Swift, Kendrick Lamar and others are seeing the global influence a region like Latin America has.”

► **How has U.S. immigration policy affected your business?** “Immigration policy affects every fiber of the U.S., whether you’re born here or recently arrived. Denying how enmeshed the immigrant tradition is and how much it’s contributed to everything that makes this country a superpower is shortsighted and dangerous.”

Rebeca León
FOUNDER/CEO
LIONFISH ENTERTAINMENT
“Lionfish has had a strong year,” León says, noting Danny Ocean’s “incredible run, recently capped by his *Babylon Club* album release.” The artist recently topped the Latin Airplay chart with “Imaginate” with Kapo (his second No. 1 on the list); toured four continents; and scored brand partnerships with Coke and Amiri. “Anitta continues to plant her flag all over the world with her recent Netflix documentary [*Larissa: The Other Side of Anitta*], collaboration with The Weeknd [“São Paulo”] and her recent performance in the Amazon rainforest with Global Citizen,” León adds. “I’m also very proud of the growth of st. Pedro, La Cruz and DND. Another highlight was DND’s presence at Paris Fashion Week as guests of Pharrell [Williams] and Louis Vuitton.”

► **Biggest issue facing Latin music** “How hard it is to cut through. I’m not [sure of] the reason — if it’s too much content traffic, too many marketplaces shortening attention spans, overloading the systems — but when this trend is compounded with extremely high touring and other costs, it creates a difficult environment to break an artist.”



BIGGEST ISSUE FACING LATIN MUSIC

“Audiences today have become advanced consumers — they move through content incredibly fast and attention spans keep shrinking. This challenges artists to constantly innovate and stay present, as music now competes in a high-speed, always-on environment.”

—JORGE JUÁREZ, WESTWOOD ENTERTAINMENT

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Jonathan Miranda

PARTNER

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PARTNER/PRESIDENT

RIMAS ENTERTAINMENT

CEO

RIMAS SPORTS

Raymond Acosta

DIRECTOR OF TALENT MANAGEMENT

HABIBI MANAGEMENT GROUP

Habibi Management Group added Grupo Frontera to its roster of clients in late 2023, and the Mexican band's star power keeps soaring, highlighted by a performance at the Houston Rodeo in front of more than 70,000 fans. Karol G has had another banner campaign with the release of her *Tropicoqueta* album in June, which reached No. 3 on the Billboard 200. Eladio Carrión and Sebastián Yatra have also provided standout moments and wins with Habibi's backing, with the latter making his Broadway debut as Billy Flynn in *Chicago*. "These milestones not only reflect the individual success of some of our clients," Acosta says, "but also represent a broader movement of Latin music reaching new heights on the global stage."

► **Biggest issue facing Latin music** "Latin music is an umbrella that includes a wide range of genres such as salsa, merengue, *bachata*, dembow, Brazilian funk and many others," Acosta says. "Each of these styles carries cultural significance and history, and they all deserve space and recognition."

Patty Vega

ARTIST MANAGER/COMPANY DIRECTOR

CHAF ENTERPRISES

Last year, Puerto Rican pop icon Chayanne went on the longest tour of his career after a six-year absence from the stage, with stops in 40 arenas across 39 cities in North America and additional dates in Latin America and Spain. The artist spent 18 months preparing the new *Bailemos Otra Vez* tour. "What's most surprising is the strong connection between artist and audience, creating a synergy beyond what one might expect," says Vega, Chayanne's manager of 30 years. "I think it's something unique and unrepeatable that deserves to be experienced — a great example for the new generations."

► **Biggest issue facing Latin music** "Although the industry continues to sell music and grow in genres and number of artists every day, there's a lack of creativity in the content of the songs. Artists are role models for generations and should take advantage of their closeness to their followers to convey a message that motivates growth as individuals."

Luis Villamizar

MANAGER

FEID

Following Feid's 2024 *Ferxxocalipsis* tour of arenas and stadiums that grossed more than \$65 million across North and Latin America, Villamizar has been able to support and execute the Colombian artist's global expansion. "This year, we performed in countries like Sweden, Germany, Austria, Denmark, the Netherlands, Belgium and the U.K. with sold-out shows," he says. Feid also headlined festivals including Summer Sonic in Japan, Lollapalooza in Paris, Hard Summer in Los Angeles, Austin City Limits in Texas and Ushuaia in Ibiza.

► **Biggest issue facing Latin music** "There's a lack of education in the music business for new talent — understanding the industry, what they're being offered and what they're signing."



Akela Family Music helped **Myke Towers** score his 14th No. 1 on both Latin Airplay and Latin Rhythm Airplay in May with "Degenere."

STREAMING

Rocío Guerrero

DIRECTOR OF MUSIC, LATIN-IBERIA

Ramón Frago

U.S. LATIN TEAM LEAD, MUSIC INDUSTRY

Vicky López Borzacchini

SENIOR INDUSTRY RELATIONS MANAGER

AMAZON MUSIC

"I'm particularly proud of how we've continued with our mission of elevating *la cultura* through initiatives that authentically connect artists and fans in unique and unexpected ways," says Guerrero, who notes that the consolidation of the U.S. Latin, Latin America and Iberia teams propelled "impactful projects" that focused on "culturally resonant programming." That includes expanding livestreaming to global festivals (Primavera Sound), tour partnerships with artists (Peso Pluma) and focusing on the intersection of music and sports (Amazon Music Live Brazil). The company's most ambitious project is a partnership with Bad Bunny aimed at creating lasting community impact, which included a one-night encore performance of Bad Bunny's residency that streamed live on Amazon's platforms and was available to Prime Video customers, coupled with long-term education, food delivery and economic development initiatives.

► **Most exciting Latin music trend now** "I'm excited about the incredible bridge we're seeing between generations," Guerrero says. "It's amazing to watch young people falling in love with the same music that made their parents and grandparents dance, those timeless tropical rhythms and beautiful boleros."

Mia Nygren

GM OF LATIN AMERICA

Maykol Sánchez

HEAD OF MUSIC, LATIN AMERICA

Antonio Vázquez

HEAD OF U.S. LATIN EDITORIAL

SPOTIFY

In 2024, "Spotify paid out more than any retailer in music history — over \$10 billion globally — and Latin music played a vital role in that record-breaking milestone," Nygren says proudly. "Latin America became the fastest-growing region worldwide, surpassing \$1.5 billion in streaming revenues, with standout growth in countries like Brazil and Mexico. At the same time, global royalties generated by Spanish-language music jumped 16%. This moment reflects years of collaborative work with artists, their teams and fans, and it reinforces how Latin music is no longer rising — it's leading."

► **Biggest issue facing Latin music** "With the genre's global expansion, it's crucial that we continue building the infrastructure that supports it — from regional investment to fair representation and access for new voices," Nygren says. "Latin music is incredibly diverse, and that diversity is one of its greatest strengths."

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INTUIT DOME - LOS ANGELES, CA
SAP CENTER - SAN JOSE, CA
MAVERIK CENTER - SALT LAKE CITY, UT
ACRISURE ARENA - PALM DESERT, CA

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CHASE CENTER - SAN FRANCISCO, CA
HONDA CENTER - ANAHEIM, CA
DESERT DIAMOND ARENA - GLENDALE, AZ
TOYOTA CENTER - HOUSTON, TX
FROST BANK CENTER - SAN ANTONIO, TX
BERT OGDEN ARENA - MCALLEN, TX
MOODY CENTER - AUSTIN, TX
KASEYA CENTER - MIAMI, FL **X5**
BRIDGESTONE ARENA - NASHVILLE, TN
STATE FARM ARENA - ATLANTA, GA
CAPITAL ONE ARENA - WASHINGTON, DC
SANTANDER ARENA - READING, PA
ETESS ARENA (HARD ROCK) - ATLANTIC CITY, NJ



Pamela Cornejo says her 21-year-old client and brother **Ivan Cornejo** became the youngest Mexican American artist to sell out two nights at New York's Radio City Music Hall.



Juan Paz

GLOBAL HEAD OF LATIN MUSIC BUSINESS

Jerry Pullés

HEAD OF URBANO LATINO AND MÚSICA TROPICAL EDITORIAL

Andrea Portela

HEAD OF U.S. LATIN MUSIC MARKETING

APPLE MUSIC

The launch of Apple Música Uno in December was an “exciting” achievement for Pullés. “Having a global livestream in Spanish where we can create a home for artists to connect with their fans directly and give context to the music we’re supporting editorially really adds value and excitement to our service,” says Pullés, who highlights artist shows with Becky G, Rauw Alejandro and others as particularly notable. “We’re looking forward to teaming up with more artists this year to bring their ideas to life, celebrate their music and culture and create great radio shows together.”

► **Most exciting Latin music trend now** “The new wave of modern Afrobeat-inspired Latin music coming mostly from Colombia’s coast is very exciting. Beéle and Kapo are leading the charge and have both released wonderful albums this year loaded with timeless hit songs,” Pullés says. “I’m also very excited about the trend of tropical music making its way into the mainstream.”

AJ Ramos

HEAD OF ARTIST PARTNERSHIPS, LATIN MUSIC AND CULTURE

Jared Fankhauser

HEAD OF ARTIST AND LABEL DEVELOPMENT, LATIN AMERICA

Mauricio Ojeda

HEAD OF U.S. LATIN LABEL RELATIONS AND SPANISH LATIN AMERICA

YOUTUBE

YouTube made big strides in Latin music in the past year, Ramos says. “A standout achievement is the Amplify-HER YouTube Music initiative, which originated in Mexico City and is dedicated to empowering and promoting emerging female artists across Latin America.” He also highlights Foundry YouTube, an artist development program that provides independent artists with support to help them grow and build careers on the platform, as well as the company’s “dedication to creating a vibrant environment where music videos are recognized as a crucial element of an artist’s success and fan engagement, moving beyond just audio to embrace a full sensory experience.”

► **Biggest issue facing Latin music** “Concerns about ‘love and theft’ or cultural appropriation frequently arise,” Ramos says. “This happens when artists outside of a genre’s cultural origins achieve mainstream success by utilizing Latin sounds, rhythms or aesthetics without adequately acknowledging, crediting or supporting the original creators and communities from which these forms emerged.”

PUBLISHING

Néstor Casonú

PRESIDENT OF LATIN

KOBALT

Kobalt’s Colombian superstar Karol G, who last year grossed \$313.3 million with her record-breaking *Mañana Será Bonito* tour — the first global stadium trek ever headlined by a Latina — has kept her presence on the charts with hits including “Latina Foreva” and her latest album, *Tropicoqueta*, which debuted at No. 1 on the Top Latin Albums chart and No. 3 on the Billboard 200. “We are proud to announce the extension of our administration agreement with Karol G,” Casonú says, “an affirmation of our continued commitment to supporting her career and the trust she and her team have placed in us to remain her partner for years to come.”

► **Biggest issue facing Latin music** “Like all of the industry globally... the rise of AI and its potential threat to human creators. We are against that which replaces the human being, not against humans using it as a tool.”

Alexandra Lioutikoff

PRESIDENT, LATIN AMERICA AND U.S. LATIN

UNIVERSAL MUSIC PUBLISHING GROUP

Lioutikoff and her UMPG team had a successful year welcoming new signees and renewing deals with talent including Espinoza Paz, Luis Mexia and The Marías, who represent just a few of their powerhouse songwriters and artists. They have also renewed agreements with major networks such as Telefe/Paramount in Argentina and Univision in the United States. Meanwhile, their recent synch placements have included Ivan Cornejo with Apple for a short film and Messi with Beats headphones. “These highlights are a testament to our outstanding repertoire, creative global A&R strategy and ongoing synch success,” Lioutikoff says.

► **Biggest issue facing Latin music** “Our biggest challenge is to ensure that our songwriters continue to be protected as AI technologies grow and evolve. Our company leaders, Jody Gerson, Sir Lucian Grainge and the entire [Universal Music Group] team, remain at the forefront of industry efforts to ensure that AI is responsible, ethical and artist- and songwriter-centric.”

Jorge Mejía

PRESIDENT/CEO, LATIN AMERICA AND U.S. LATIN

SONY MUSIC PUBLISHING

Sony Music Publishing’s Latin team achieved prestigious accolades in 2025. It won BMI’s regional Mexican publisher of the year award and SESAC Latina’s pop/Latin rhythm and regional Mexican publisher of the year award — the first music publisher to receive both honors the same year. SMP secured key renewals with hit-makers Bizarrap, Edgar Barrera, Keityn, Tiago PZK, Blessd, Emilia and Myke Towers and landed prominent new signings in Kapo and the Street Mob Records catalog, which includes Fuerza Regida. SMP Latin songwriters strengthened their presence across the charts with top 10 hits like Beéle’s “La Plena,” co-written by Beéle, Westcol, Dakis and Kristo, and Karol G’s “Si Antes Te Hubiera Conocido,” co-written by Barrera and Sky Rompiendo, which topped the Latin Airplay chart for 27 weeks.

► **Biggest issue facing Latin music** “Latin music continues to thrive on the global stage, and even in the regions where it’s most passionately embraced, there is exciting potential for growth as we work to overcome challenges like lower monetization and economic hurdles.”

Gustavo Menéndez

PRESIDENT, U.S. LATIN AND LATIN AMERICA

WARNER CHAPPELL MUSIC

Menéndez and his team are celebrating a landmark year for Warner Chappell Music Latin. In the past 18 months, they’ve expanded the roster with Puerto Rican rapper Young Miko, Colombian hit-maker Ryan Castro, newcomer Joaquina and reggaetón icon Yandel. “Also, I couldn’t be more proud that we signed the catalog of Luis Alberto Spinetta, an absolute legend and one of my personal idols,” he says. Since January, 11 WCM songs have topped the Latin Airplay chart for more than 13 weeks, according to the company. It’s also had continued success with its annual camps, including the third edition of Warner En Tune, which brought together Nashville and Latin songwriters including Juanes, Ned Cameron, Warren Zeiders and Mike Bahia, to name a few.

► **Most exciting Latin music trend now** “Major Latin artists going back to their musical roots. It’s refreshing to see them reembracing the richness of these traditional sounds.”

ZAMORA
LIVE

FELICITA A LOS JEFES DE JEFES



LA
LOTERÍA

TOUR 2025 - 2026

OCT 11	FRESNO, CA	SELLAND ARENA	APR 03	VANCOUVER, CANADA	QUEEN ELIZABETH THEATER
NOV 07	ONTARIO, CA	TOYOTA ARENA	APR 04	KENNEWICK, WA	TOYOTA CENTER
NOV 08	LAS VEGAS, NV	MICHELOB ULTRA ARENA	APR 24	BOISE, ID	EXTRAMILE ARENA
NOV 14	CHICAGO, IL	ALLSTATE ARENA	APR 25	SALT LAKE CITY, UT	DELTA CENTER
NOV 15	INDIANAPOLIS, IN	CLOWES MEMORIAL HALL	MAY 01	GREENSBORO, NC	FIRST HORIZON COLISEUM
FEB 13	AUSTIN, TX	MOODY CENTER	MAY 02	NORFOLK, VA	CHARTWAY ARENA
FEB 14	DALLAS, TX	AMERICAN AIRLINES CENTER	MAY 15	SAN JUAN, PUERTO RICO	COCA-COLA MUSIC HALL
FEB 21	LOS ANGELES, CA	INTUIT DOME	MAY 16	SANTO DOMINGO, REP. DOMINICANA	COLISEO TEO CRUZ
MAR 27	ST LOUIS, MO	THE FACTORY	MAY 22	ESTERO, FL	HERTZ ARENA
MAR 28	MEMPHIS, TN	ORPHEUM THEATER	MAY 23	TAMPA, FL	BENCHMARK INTERNATIONAL ARENA

Emilio Morales

MANAGING DIRECTOR

RIMAS PUBLISHING

Rimas Publishing has reached new territories including Spain, France and Brazil while strengthening its presence in Chile and Colombia. “What originally began in Puerto Rico has grown into something more global, and the most powerful part is that we continue building it from the island,” Morales says. “That’s where the heart of the operation beats with a special Caribbean enchantment.” The company has also made strategic catalog acquisitions, reupped agreements with the majority of its “original class” of songwriters and expanded services to support worship music creators under the Faith Sounds banner, “embracing all kinds of diversity within the Latin genre,” Morales adds.

► **How has U.S. immigration policy affected your business?** “As Latinos, we see, feel and live it. Every change in policy touches someone we know or love. In our work, we stay focused on protecting our Latin authors while making sure their questions are heard and their works are compensated fairly.”

Elizabeth Rodda

PRESIDENT OF U.S. LATIN, LATIN AMERICA AND GLOBAL SOCIETY RELATIONS

PEERMUSIC

“Recently, we refocused our Latin division to create stronger synergies across our roster, with a renewed vision on artist development, genre diversity and multi-territorial collaboration,” Rodda says. “This strategic shift led to a series of key signings and renewals with rising salsa star Christian Alicea, a reupped partnership with the legendary Gloria Trevi and the signing of the upcoming album from iconic [Argentine] band Los Pericos.” Additionally, with emerging talent from Mexico — including Zizzy, Foudequish and Un León Marinerio — peermusic remains committed to nurturing authentic Latin sounds that speak to the next generation of listeners.

► **Most exciting Latin music trend now** “Latin music continues to thrive through unapologetic authenticity. Today’s Latin artists are no longer trying to ‘cross over’ by mimicking general-market sounds — they’re creating from a place that’s deeply rooted in our cultures, language and identities. The global audience isn’t just watching; they’re consuming our rhythms and sounds on a massive scale. This shift is redefining what mainstream sounds like.”



LIVE

Nelson Albareda

CEO

Claudia Arcay

SENIOR VP OF ENTERTAINMENT

LOUD AND LIVE

The global concert promoter has stayed busy producing sold-out shows and tours for leading Latin artists including Laura Pausini, Juan Luis Guerra, Camilo, Carlos Rivera, Chyno y Nacho, Melendi and Fonseca. Loud And Live is focused on “growing its Latin America and Spain presence,” Albareda says, noting the company has brought shows to Colombia, Chile, Mexico and the Dominican Republic, as well as tours through Europe, including shows “across eight markets in Spain last June,” he adds. “Loud And Live’s future pipeline of shows and tours is slated to be another remarkable year” with artists such as Pandora y Flans, Silvestre Dangond, Natalia Jiménez, Joaquina, Camilo, Ruben Blades and Carlos Rivera.

► **Biggest issue facing Latin music** “While global demand for Latin music continues to soar, the industry’s focus often skews toward viral hits and short-term trends,” Albareda says, “diverting attention from building sustainable artist careers, expanding global touring opportunities and fostering the rich diversity of Latin genres.”

Henry Cárdenas

CEO

Carolina Daza

HEAD OF LIVE ENTERTAINMENT

Alexander Cárdenas

DIRECTOR OF TOURING

CÁRDENAS MARKETING NETWORK

CMN CEO Cárdenas and his group celebrated regional Mexican artist Julián Álvarez selling out four stadium shows — including three consecutive nights at SoFi Stadium in Inglewood, Calif., in April — that drew more than 150,000 attendees. Ivan Cornejo’s *Mirada* tour “deserves special mention,” he says. The trek sold out shows in all 17 markets that it played and moved over 160,000 tickets. In addition, Kevin Kaarl’s *Ultra Sodade* tour also “was a massive hit,” he adds, selling out multiple dates in the United States. The longtime promoter also notes that beloved Puerto Rican singer Chayanne sold out the 21 dates on his Latin American tour, including 12 soccer stadiums and nine arenas with ticket sales of more than 400,000.

► **Biggest issue facing Latin music** “Immigration policies set by the new administration,” Henry Cárdenas says.

Jay Marciano

CHAIRMAN/CEO

Rich Schaefer

PRESIDENT OF GLOBAL TOURING

AEG PRESENTS

Schaefer points to Carín León’s sold-out *Boca Chueca* tour from 2024 as his company’s top accomplishment, filling North American arenas and Los Angeles’ BMO Stadium. With reported grosses exceeding \$46 million, including European dates, the trek was one of 2024 and 2025’s most successful Latin tours. “We were also very proud to bring that tour to Europe in 2025 with shows in seven markets not historically common for regional Mexican performers,” Schaefer says. “It was incredible to see Carín’s music continue to become even more global.” In April, León became the first artist to perform mainly in Spanish at the Stagecoach country music festival, just a couple of months after making his Grand Ole Opry debut in Nashville. In September 2026, he’ll become the first Latin artist to perform at Sphere in Las Vegas.

► **Biggest issue facing Latin music** “All genres of music are facing the same issues,” Schaefer says. “Traffic in arenas and stadiums have created tough choices for fans on how to spend their money on tickets, especially with the political and economic uncertainty we are facing in the U.S.”

Alex Mizrahi

GENERAL DIRECTOR

OCESA SEITRACK

OCESA had a breakout year developing artist Elena Rose, as her Spotify streaming numbers rapidly grew from 1.2 million monthly listeners to 8.7 million. “Elena is currently on her Alma Tour,” Mizrahi says, and by the end of the run, “she will have performed 40 concerts across Italy, Spain, Mexico, the United States, Argentina, Chile, Colombia and Central America,” as well as “some of the most prestigious festivals in the region, including Lollapalooza in Buenos Aires and Santiago, Estéreo Picnic in Bogotá, Sueños in Chicago, Flow Fest in Mexico City and PAL Norte in Monterrey.” The artist also surprised fans with a pop-up Spanglish performance alongside Ed Sheeran at the famous Tenampa Cantina in Mexico City, where they duetted on his hit “Thinking Out Loud.”

BIGGEST ISSUE FACING LATIN MUSIC

“Latin music continues to thrive on the global stage, and even in the regions where it’s most passionately embraced, there is exciting potential for growth as we work to overcome challenges like lower monetization and economic hurdles.”

—JORGE MEJÍA, SONY MUSIC PUBLISHING

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SISTER ACT

Jessica Giraldo

CEO

BICHOTA RECORDS

It's a family affair. Karol G entrusted her sister, Jessica Giraldo, to helm her ventures, including her label, and the partnership has proved lucrative.

Bichota Records (in partnership with Interscope) powered the release of the Colombian superstar's *Tropicoqueta* album in June, which became Karol G's fourth consecutive No. 1 on the Top Latin Albums chart and earned the biggest streaming week of 2025 for a Latin album by a woman.

The lead single, "Si Antes Te Hubiera Conocido," which marked "the beginning of a new era, broke the record for most weeks at No. 1 on *Billboard*'s Latin Airplay chart since it started in 1994," Giraldo says. "More recently, 'Latina Foreva' also hit No. 1, marking Karol's 19th song to top that chart — the second-most No. 1s by a woman in its history."

Last July, the 34-year-old artist wrapped her record-breaking *Mañana Será Bonito* tour, a stadium trek that grossed \$313.3 million and sold 2.3 million tickets over 65 shows. Giraldo notes that the tour "ended in Madrid with four sold-out shows and more than



Giraldo (left) and Karol G in 2024.

220,000 fans. The shows were also livestreamed and watched by over 4.5 million people around the world.

"To commemorate the *Mañana Será Bonito* chapter," she continues, "we partnered with Netflix to release the documentary *Karol G: Tomorrow Was Beautiful*, which was No. 1 in 12 countries, including Colombia; top 10 in 18 countries; and reached No. 4 on Netflix's Global Non-English Film chart."

While focused on her sister's career, Giraldo also keeps an eye on the broader Latin genre.

"Just last year, Latin music reached its highest recorded revenue of over \$1 billion," she says. "We saw Latin music enter spaces it had never been before. For example, the *Mañana Será Bonito* tour became the largest Latin European tour in history." Karol G also made history as the first Latin female artist to headline a stadium tour, and she set

the record for the most tickets sold by any artist at Madrid's Santiago Bernabéu Stadium.

"And yet, Latin music is still often seen as part of a separate category," Giraldo adds. "While we have made great progress, there is still work to do. Closing that gap means giving Latin music the space it deserves as a leading force in the global music industry, not just within its own category."

—ISABELA RAYGOZA

billboard

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2025

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NELSON

ALBAREDA

CEO - LOUD AND LIVE

Loud And Live



Hans Schafer

SENIOR VP OF GLOBAL TOURING

Colin Lewis

Manuel Moran

VPs OF TOURING

Jorge García

GLOBAL TOUR BUYER

Fabi Kulick

HEAD OF MARKETING FOR LATIN GLOBAL TOURING

LIVE NATION

Schafer says Live Nation is focused on expanding Latin music into new international markets “and scaling our presence across Europe, Australia and Asia.” The promoter has significantly increased its Latin presence, working with a vast array of artists, both developing and established. Its international tours include artists such as Bad Bunny, who will tour stadiums across Europe, Latin America and Australia. Live Nation also handled big runs by Feid and Rauw Alejandro, as well as the four-night finale of Karol G’s *Mañana Será Bonito* tour at Madrid’s Santiago Bernabéu Stadium, which sold 220,000 tickets — a record at the time. “It’s clear global audiences are demanding Latin music in these spaces,” Schafer says. “We’re witnessing transformative international growth as Latin artists actively reshape the global music landscape.”

► **Biggest issue facing Latin music** “Helping the broader industry and global audiences understand the genre’s true diversity,” Schafer says. “Latin music isn’t a single sound, it’s a mosaic of cultures, languages and regional identities. As it continues to scale worldwide, we need to move beyond a one-size-fits-all approach and embrace that complexity.”

Pedro Zamora

CHAIRMAN/CEO

THE ZAMORA GROUP

While wrapping Los Temerarios’ farewell tour, which spanned 93 shows across seven countries, The Zamora Group has spent the past year laying the foundation for major moves before the end of the decade. “We recently secured U.S. tours for Ricardo Arjona and Ricardo Montaner, which will go out in 2026 and 2027,” Zamora says. “We are also expanding our involvement in sports with more soccer and baseball games in the next year.” Zamora is also “proud of our relationship with Los Tigres del Norte and their endless dedication to their fans. This year’s La Lotería tour will be another great one,” he adds. The legendary *norteño* group hit the road in the spring, with a run of more than 40 shows in the United States and Mexico that wrapped Sept. 6.

► **Most exciting Latin music trend now** “The continued growth of American-born Latin artists and their spin on the music that their parents and grandparents listen to.”

Cárdenas Marketing Network worked on **Julián Álvarez**’s recent tour that sold out four stadium shows and drew more than 150,000 attendees.

AGENCIES

Mac Clark Omar García

MUSIC AGENTS

Rudy López Negrete

MUSIC BRAND PARTNERSHIPS AGENT

CAA

García says the year’s major win has been “the global expansion and increased visibility of música mexicana” as exemplified by clients Grupo Firme, Peso Pluma and Tito Double P, all of whom sold out their 2024 tours. Feid sold 166,000 tickets over three nights while closing his 2024 trek in his native Colombia; scored slots at Governors Ball, Austin City Limits and Lollapalooza Paris; and will go on a world tour in 2026. Young Miko signed a multiyear deal with Nike and performed at Governors Ball and Lollapalooza, while DannyLux made his Paris Fashion Week debut walking in Willy Chavarria’s spring/summer 2026 Huron Collection show.

► **Biggest issue facing Latin music** “The unprecedented immigration policy in the United States is deeply affecting live events and generating much uncertainty — as well as fear — within the Latin community,” García says.

Amy Davidman Devin Landau

PARTNERS/AGENTS

TBA AGENCY

Among TBA’s roster of rising Latin stars — including pablopablo, Rawayana and Trueno — Landau and Davidman point to the rapid ascent of Grupo Frontera as a point of pride for the agency in 2025. Alongside the group earning 1 billion views for its “El Amor de Su Vida” video with Grupo Firme and the act’s recent collaboration with legendary guitarist Carlos Santana, the regional Mexican band made its debut performance at the Houston Rodeo in March playing to a crowd of more than 70,000 at NRG Stadium, which Landau calls “an incredible moment for them, performing in their home state for their community.”

► **How has U.S. immigration policy affected your business?** “Fortunately enough for our clients, we have not experienced any visas being revoked,” Landau says, “but we have had clients on festivals and events that have been canceled because of low ticket sales and the fear of [Immigration and Customs Enforcement] raids and/or due to other artists losing their visas and the viability of the events being successful.”



A photograph of a modern, multi-story office building with large glass windows, identified as The Hachar Law Group. The building is set against a twilight sky with soft purple and pink hues. In the foreground, there is a parking lot and some landscaping with palm trees and shrubs.

The Hachar Law Group

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Jbeau Lewis

PARTNER/AGENT, MUSIC

Nigel Meiojas

PARTNER/AGENT, TALENT

Toni Wallace

PARTNER/HEAD OF GLOBAL MUSIC BRAND STRATEGY AND PARTNERSHIPS

Carlos Abreu

AGENT, MUSIC

UTA

Abreu definitively says that the agency's biggest recent achievement is Bad Bunny's upcoming *DeBí TIRAR M&S FOToS* world tour, a "record-shattering" event that's sold over 2.6 million tickets across 54 stadiums in 18 countries and four continents, according to UTA. Abreu adds that the outing, which so far has sold over 600,000 tickets in Spain alone, will make the Puerto Rican superstar the artist to sell the most tickets ever in that country for a single tour, as well as the first (and to date only) Latin act to sell out a stadium in the United Kingdom and stadiums in Italy, Poland and Portugal.

► **Most exciting Latin music trend now** "The emergence of artists throughout the Latin diaspora who are merging sounds across genres that you previously would not have imagined," Abreu says. "Reggaetón and hyperpop, drill and bachata, flamenco and trap — these are all emblematic of the fusion of cultures."

Richard Lom

Richard Vega

PARTNERS/AGENTS, CONTEMPORARY MUSIC

Jacob Fox

Thanya Valdez

AGENTS, CONTEMPORARY MUSIC

WME

The agency focused on opening doors and markets through marquee brand partnerships. This year, that has included Danny Ocean's Share a Coke campaign across Latin America; Ivan Cornejo partnering with Coachella's primary skincare sponsor, Neutrogena, during his festival debut; J Balvin becoming the first person to ever be seen with the Swarovski x Motorola phone during the FIFA Club World Cup finals; and deals for clients Becky G and Greeicy. This has happened in tandem with touring wins from clients including Balvin, Bomba Estéreo and Nathy Peluso, with the agency also focusing on growth by signing multiple Brazilian artists.

► **Biggest issue facing Latin music** "What happened to artist development?" Vega says. "Too many managers and promoters are exposing artists to venues that are simply too big; they are burning the artist's market value to capitalize on a moment instead of building a career. For us, it's all about ground-up development and creating teams and strategies to superserve our clients and their managers."

Ryan Soroka

Juan Toro

VPs

WASSERMAN MUSIC

Toro says clients made moves "both within and beyond the [Latin] genre." For example, Puerto Rican singer Yandel went on his first tour fusing reggaetón and live symphony orchestras, a hybrid the company says delivered record tickets sales and sold-out shows across the United States. Wasserman helped Afro Cuban artist Cimagunk become one of the most booked Latin festival acts of 2024, playing events spanning jazz, jam and electronic. Meanwhile, an opening slot for Halsey put Mexican rock band The Warning in front of new audiences and "showcased our department's ability to think outside the box," Toro says.

► **Biggest issue facing Latin music** "The visa issues facing Latin artists touring in the U.S.," Toro says. "Navigating the visa process has become increasingly time-consuming, expensive and unpredictable, creating significant obstacles for artists who are eager to bring their music to U.S. audiences. In some cases, delays or denials have forced tours to be postponed or canceled altogether, which not only impacts the artists but also affects fans, promoters and venues."

BIGGEST ISSUE FACING
LATIN MUSIC

"Latin music isn't a single sound, it's a mosaic of cultures, languages and regional identities. As it continues to scale worldwide, we need to move beyond a one-size-fits-all approach and embrace that complexity."

—HANS SCHAFFER, LIVE NATION



MEDIA

Raúl Alarcón

CHAIRMAN/CEO

Jesús Salas

CHIEF CONTENT OFFICER/EXECUTIVE VP

Ali Alarcón

PRESIDENT OF ENTERTAINMENT

SPANISH BROADCASTING SYSTEM

SBS revels in the recognition it has achieved with the expansion of its footprint into Texas. Its newly live regional Mexican station in Houston and its morning show, *El Show de Raúl Brindis*, hosted by the Mexican radio/TV personality, quickly became fan favorites. In addition to featuring top acts including Los Ángeles Azules, Banda MS, Intocable, Grupo Frontera and Carín León, KROI (La Ley 92.1) launched with 50,000 songs in a row commercial-free. Salas calls the new station "another major win for regional Mexican and for expanding Latin music's reach nationwide."

► **Most exciting Latin music trend now** "I love seeing regional Mexican and *urbano* artists collaborating," Salas says. "We're finally seeing Hispanic artists get real general-market recognition. Cuban artists are also breaking through — it's our time to grow together."

Trinity Colon

VP OF MUSIC PROGRAMMING

Marcos Juárez

DIRECTOR OF MUSIC PROGRAMMING, PANDORA

Bryant Pino

DIRECTOR OF MUSIC PROGRAMMING

Manuela Ferradas

SENIOR MANAGER OF LATIN TALENT AND INDUSTRY RELATIONS

SIRIUSXM

Since SiriusXM Miami studios joined SiriusXM's group of national broadcast centers in 2023, the space has become a go-to hub for Latin talent, including artists, entertainment icons and sports stars. "We've also had our biggest El Pulso event to date, featuring an incredible performance by Manuel Turizo," Ferradas says. SiriusXM and Pandora continue spotlighting Latin acts through different initiatives and opportunities on both platforms, and "we pride ourselves in working with a range of Latin artists, from the biggest stars to spotting up-and-coming talent," Ferradas adds. Powerhouse bookings in the past six months include Sebastián Yatra, Myke Towers, Greeicy, Carlos Rivera, Eladio Carrión and Morat.

► **Biggest issue facing Latin music** "The political climate," Ferradas says. "It's been disheartening to see young artists' careers stalled because they are not able to travel and perform nor connect with fans through live interactions. There are many restrictions now in place, physically and ideologically, that are sadly hindering creativity and potential growth of extremely talented artists."

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Feid sold 166,000 tickets over three nights while closing his 2024 tour in his native Colombia.

becomes more global, it's critical that we invest in the diverse voices driving its growth," Pons Tubio says. "At Telemundo, we bring these voices to the forefront through live, can't-miss cultural moments — because Latinos don't just love live, they live for it. With the right support, Latin music's future is limitless."

Enrique Santos
PRESIDENT/CHIEF CREATIVE OFFICER
IHEARTLATINO
HOST, *THE ENRIQUE SANTOS SHOW* | *ON THE MOVE WITH ENRIQUE SANTOS*

IHEARTMEDIA
Pedro Javier "PJ" González
SENIOR VP OF PROGRAMMING

IHEARTLATINO
Over the past year, iHeartLatino has notched "double-digit growth across major U.S. markets," Santos says. Simultaneously, the My Cultura Podcast Network has experienced a consistent and gradual increase of up to 48% in downloads, while the audience has expanded by 59% annually. Most recently, the network scored a major deal with Hyphenate Media Group. "With the recent addition of Eva Longoria and her Hyphenate Media Group as stakeholders and executive producers," Santos says, "the network is doubling down on original, unfiltered storytelling that amplifies Latino voices."

► **Biggest issue facing Latin music** "Commercialization without representation," Santos says. "Our rhythms are global, but our stories, struggles and diversity are often flattened or filtered. We need more gatekeepers who live the culture, not just profit from it."

FINANCE

Rodrigo Nieto-Galvis
SENIOR VP/TEAM LEADER OF SPORTS AND ENTERTAINMENT BANKING, MIAMI
CITY NATIONAL BANK

Over the last 18 months, City National Bank has expanded the number of Latin artists and tours the company supports, from the largest U.S. and international tours to those hitting the road for the first time. "As the music continues to criss-cross international borders, we support our clients with rigorous oversight and by adapting their financial needs to different economic systems," Nieto-Galvis says. "We are providing the banking solutions that help artists, their managers and business teams to navigate the complexities of the U.S. financial systems, allowing them to focus on their creative and professional growth."

► **Biggest issue facing Latin music** "As Latin music continues its global expansion, many artists face the challenge of managing cross-border income streams while building financial education. Helping them understand how to structure their financial lives for long-term success is critical for the sustainability of the industry."

Ady Harley
HEAD OF MUSIC LABEL PARTNERSHIPS AND PUBLISHING BUSINESS DEVELOPMENT, LATIN AMERICA, U.S. LATIN AND IBERIA
Pedro Pincay
MUSIC ARTIST PARTNERSHIPS MANAGER, LATIN

META
As a company that hosts all kinds of music across its platforms, Meta has a unique perspective on how massive the Latin genre has become in recent years. Directly fostering this growth through strategic partnerships, the tech titan has spent the past 12 months working with artists such as Rosalía on projects like the ANYWAY marketing campaign, which encouraged users to get more creative with their Instagram Stories and brought Rosalía's handwriting to life in a first-of-its-kind product offering on the platform. Harley says Meta is particularly excited about its addition of music to WhatsApp and teaming up with Ed Sheeran and up-and-coming Mexican American singer-songwriter Xavi on the launch.
► **Most exciting Latin music trend now** "As someone who has championed Spanish and Brazilian music for most of my career," Harley says, "I am excited to see a growing trend of collaboration across genres, borders and languages."

Gabriel "Gabo" Llano
HEAD OF ARTISTS SERVICES U.S. LATIN AND LATIN AMERICA
TIKTOK
"TikTok has developed tools to empower artists and reach fans all over the world," Llano says. Features like the Add to Music app help artists boost performance on audio platforms, while Fan Spotlight showcases fan creativity and builds community engagement. "We supported Daddy Yankee's new project, rooted in urban and tropical genres with positive messaging," he adds. "We've championed Mexican artists like Aria Bela, Raul Beltrán and El Bogueito; partnered with Brazil's Mainstreet Rap for Oruam and Chefin; and supported talent in Colombia and Argentina. TikTok is expanding the reach and discovery of Latin talent around the globe."

► **Most exciting Latin music trend now** "How Latin producers, songwriters and artists are now being invited to participate in more global and Anglo-led projects around the world. Hearing Latin music played across the globe is a privilege that not only elevates our culture but helps it grow in powerful ways, and we need to keep that rhythm going."

Ignacio Meyer
PRESIDENT
UNIVISION NETWORKS GROUP/TELEVISAUNIVISION
Ulises Chang
VP OF LIVE EVENTS AND MUSIC

TELEVISAUNIVISION
TelevisaUnivision is home to Premio Lo Nuestro, Premios Juventud and the Latin Grammys; in Meyer's words, it takes "great pride in being the home of Latin music" — a distinction the company has cultivated through a number of new projects this year, from debuting the Gen Z-focused, multicity music festival YA to launching a partnership with BRESH to bring its party to the event. TelevisaUnivision also put together the first international edition of Premios Juventud, which aired from Panama on Sept. 25. Streaming service ViX Música is delivering original material with behind-the-scenes access to fans, and the team showcases its commitment to fostering diversity in the Latin music landscape through "bold innovation and cross-platform content," Meyer says.
► **Biggest issue facing Latin music** "Young U.S. Hispanics value different cultures and elements, and this has led to the creation and growth of new sounds, flavors and styles," Meyer says. "We want to be at the forefront of that for our audience, celebrating the position Latin music continues to hold as a mainstream, global powerhouse."

Javier Pons Tubio
CHIEF CONTENT OFFICER/HEAD OF TELEMUNDO STUDIOS
Francisco "Cisco" Suárez
EXECUTIVE VP OF PRIMETIME UNSCRIPTED AND SPECIALS
NBCUNIVERSAL TELEMUNDO ENTERPRISES

Telemundo has a lot to boast about this year, from partnering with HYBE Latin America for *Pase a la Fama* — the first Spanish-language reality competition to spotlight the formation of a regional Mexican band — to launching Miss Universe Latina, which "propelled Telemundo to become the No. 1 Spanish-language network in Sunday primetime," Pons Tubio says. Add to that an internal record of 112 million reported engagements with the network's coverage of the 2024 Billboard Latin Music Awards, plus a 541% year-over-year engagement increase for Billboard Mujeres Latinas en la Música, and Telemundo is at the forefront of Latin music's globalization. "You can see it through our content 24/7," Pons Tubio says. "This isn't just entertainment, it's cultural leadership."
► **Biggest issue facing Latin music** "As the genre



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Manuel Abud

CEO

LATIN RECORDING ACADEMY

See story, page 104.

Adriana Restrepo Villa

REGIONAL DIRECTOR LATIN AMERICA AND CARIBBEAN

IFPI

IFPI has championed Latin America's music growth and sustainability by highlighting Latin artists' impact. "A key achievement has been the continued visibility of our annual Global Music Report, where Latin artists consistently feature among the most streamed worldwide, reaffirming Latin American's cultural and economic impact," Restrepo Villa says. The 2025 edition features Puerto Rican rapper and singer Myke Towers, whose rise to No. 1 on Spotify's Global chart reflects the region's digital music boom. "The global shift to digital music has unlocked massive market growth in Latin America," she adds, "making it easier than ever for artists to reach both regional and global audiences."

► **Most exciting Latin music trend now** "The boost of genres and how quickly music is traveling across borders, redefining modern-day Latin America music. For example, reggaetón is deeply embedded in our roots at home, but we're seeing a rise in international success as we continue to break down barriers and appeal to a wider audience."



The Zamora Group
oversaw **Los
Temerarios'** farewell
tour, which spanned
93 shows across
seven countries.

RIGHTS ORGANIZATIONS

Gabriela González

SENIOR VP OF INTERNATIONAL AFFAIRS AND LATIN MEMBERSHIP

ASCAP

A highlight of 2025 for González was celebrating Xavi as ASCAP Latin's songwriter of the year — at 21, the youngest songwriter to receive the honor — during El Premio ASCAP in April. "The event in L.A. also created co-writing opportunities between writers of different genres that stayed that week, and the Latin music scene took the opportunity to create song camps around our event," González adds. Another highlight was "collaborating with Platoon for the second She Runs the Boards song camp in Mexico City for ASCAP Latin members," González says. "Our first one was held in Miami in late 2024 and 'Aura' [by Domino Saints] from that camp now has 2.8 million views on YouTube."

► **Biggest issue facing Latin music** "At ASCAP, we believe that creators must be able to consent to having their works used by AI for training and output and be credited and compensated for it. We are fighting to make sure that elected officials understand that strong copyright law is the foundation of our creative economy."

Jesús González

VP OF CREATIVE, LATIN

BMI

"We brought the BMI Latin Awards back to Miami in grand fashion," González says. "The event was held at the new Coastal Convention Center at the Fontainebleau, honoring Peso Pluma and Tito Double P with the Champion and Impact awards, respectively. This, in conjunction with the upcoming opening of our new office in Coral Gables [Fla.], ushered in a new chapter of growth." BMI also secured key renewals with Edgar Barrera, Caleb Calloway, Alexis "Chachito" Fierro, Ryan Castro, Óscar Maydón and Armenta. "New additions to our BMI *familia*," González adds, "include Aria Bela, NSQK and Blessd, to name just a few."

► **How has U.S. immigration policy affected your business?** "Any policy that unjustly attacks a community based on negative stereotypes and xenophobia is not good for any business. Latinos make up almost 20% of the U.S. population, legally. Latino contributions to America, from our economic power to our trendsetting music, are what make it great."

Celeste Zendejas

SENIOR VP

SESAC LATINA

"We recently launched Creando Conexiones — a matchmaker for songwriters. We created this initiative to strengthen our community of songwriters with the purpose of developing new creative relationships," says Zendejas, who also looks forward to the division's annual Music 101 seminar, which will be held in Dallas for the first time, on Oct. 1. "SESAC Latina and Azteca Records are joining forces for this internationally renowned event with the goal of empowering and educating songwriters and producers with the necessary tools to succeed in the music industry," she adds. Previous seminars were held in Mazatlán, Mexico; Medellín, Colombia; San Juan; Miami; and Los Angeles.

► **Biggest issue facing Latin music** "Visa delays and revoked work permits for artists, which is disrupting touring schedules and constraining Latin music's rise in the U.S. territory."

CONTRIBUTORS Nefertiti Austin, Katie Bain, Dave Brooks, Pamela Bustios, Anna Chan, Leila Cobo, Janine Coveney, Mackenzie Cummings-Grady, Hannah Dailey, Stephen Daw, Kyle Denis, Thom Duffy, Chris Eggertsen, Griselda Flores, Eric Frankenberg, Raquelle "Rocki" Harris, Gil Kaufman, Joe Lynch, Heran Mamo, Taylor Mims, Sigal Ratner-Arias, Isabela Raygoza, Jessica Roiz, Dan Rys, Mike Saponara, Crystal Shepard

METHODOLOGY *Billboard's* Latin Power Players list recognizes executives driving the success of the genre over the past year within the sectors shown. Nominations for all of *Billboard's* industry-sourced executive lists open no less than 150 days in advance of publication, and a submission link is sent by request before the nomination period. (Email thom.duffy@billboard.com for inclusion on the email list for nomination links and for how to obtain an editorial calendar.) *Billboard's* 2025 Latin Power Players were nominated by their firms and chosen by editors based on factors including their company's impact on consumer behavior, as measured by year-end *Billboard* charts; sales and streaming performance; market share; revenue or, where not available, *Billboard* revenue estimates, which may be aided by company guidance; social media impressions; and radio audiences reached, using data available as of Aug. 5. Career trajectory and momentum were also considered. Where required, U.S. record-label market share was consulted using Luminate's current market share for albums, plus track-equivalent and streaming-equivalent album consumption and *Billboard's* quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Luminate are the sources for tour grosses and sales/streaming data, respectively.



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POWER PLAYERS 2025

LATIN MUSIC'S GLOBAL MOMENT

Latin music's status as a mainstream genre both in the United States and globally has been firmly established. Latin is now the No. 5 core genre in the United States in terms of total consumption, according to Luminate, and, according to the RIAA, it's the fastest-growing, reaching revenue of \$1.4 billion in 2024, its highest ever. But overwhelmingly, Latin's appeal and power are global, and that globalization is reflected in this year's Latin Music Week, with a record 31 panels featuring artists and executives from around the world. The 36th edition of the longest-running Latin music conference will take place Oct. 20-24 at the Fillmore Miami Beach, and festivities include the Billboard Latin Music Awards (airing on Telemundo on Oct. 23) — as well as the following highlights. (For the full schedule, visit billboardlatinmusicweek.com.)

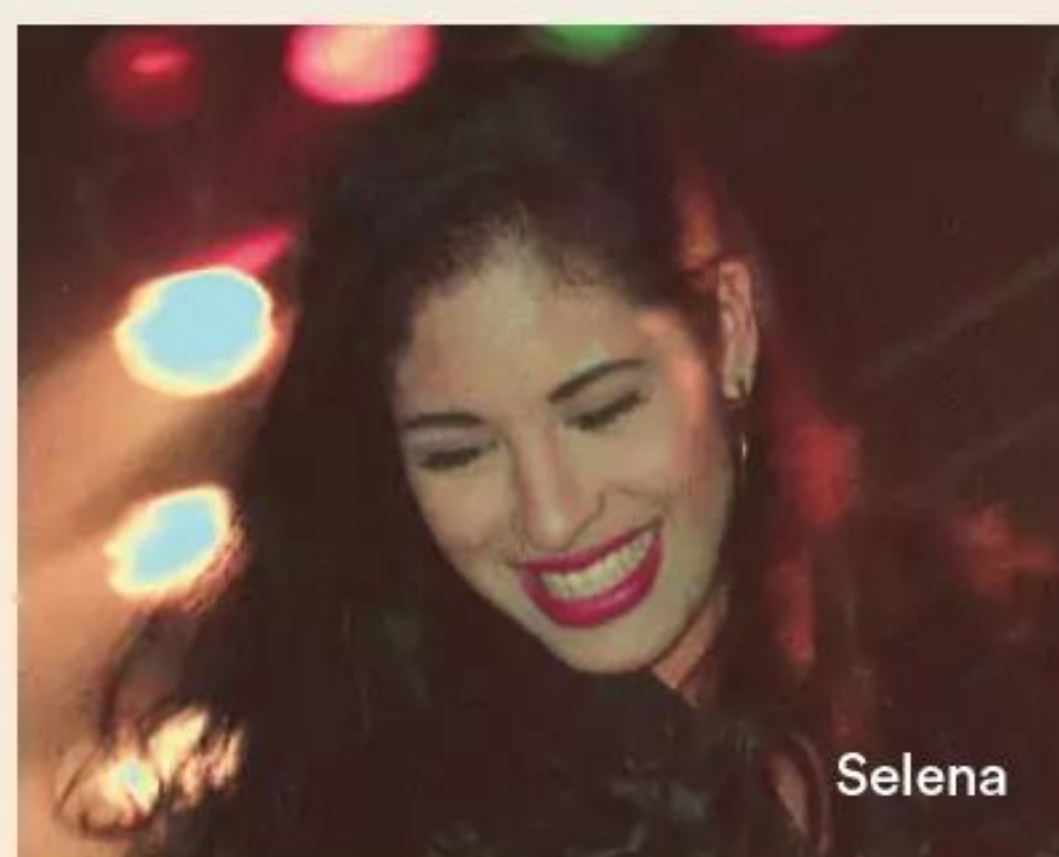
THE SONY MUSIC PUBLISHING ICON Q&A WITH DANNY OCEAN

Venezuelan pop star Ocean will sit for an in-depth conversation about his music and the unique flavors of his “tropipop” and *merenguetón* styles. “It is not a genre that was born in Venezuela,” he has previously said. “But I think it is a genre that we adapted to our own culture.” Discover the creative process behind the artist's biggest hits and explore the impact of his songs, which carry social messages and express his deep pride for Venezuela.



SELENA ON NETFLIX

Suzette Quintanilla, Selena's sister and former drummer, and film director Isabel Castro will sit for a candid discussion on the new documentary *Selena y Los Dinos*, set to stream on Netflix. The forthcoming film — which premiered at the 2025 Sundance Film Festival — follows the late “Queen of Tejano” and her family band, from performing at quinceañeras to selling out stadiums, through never-before-seen footage from the family's personal archives. “This film means so much to me, and it's a highlight of my career bringing this archival film,” Castro said. “This is a reminder of the pride and real honor of being Mexican American and Latino.”



BREAKING ARTISTS FOR THE LONG TERM

Conversations with YouTube's Lyor Cohen and executives from Sony, Interscope, Sonar, Platoon, Rimas Publishing, Live Nation, Zumba and Bresh

Few issues galvanize executives today as much as preserving artists' and songwriters' rights in the digital era and the challenge of breaking new music and acts in the midst of a flurry of releases.

Oversaturation is the biggest issue facing the industry, says Laura Tesoriero, The Orchard's senior vp/managing director for Latin-Iberia. “Nearly 120,000 Latin tracks hit the [digital service providers] every week, and the noise floor keeps rising.”

For Latin indie labels and artists, the struggle is even more acute. But distributors, labels and promoters are offering solutions.

At this year's Latin Music Week, multiple companies will offer their expertise and their artists to discuss new philosophies and actions to develop artists for the long term.

Live Nation will host a conversation on the rise of global touring, which has powered many new careers. Rimas Publishing singer-songwriters King Savagge, Machael and Michelle Maciel will participate in a conversation focused on building artists' bases beyond the stage. Platoon, which is quickly expanding its Latin footprint, will have hit-maker Lenny Tavárez discuss the indie model from A&R to distribution. And Sonar, the Rimas label that works with developing artists, will address the issue of breaking acts with the panel “Beyond the Hype,” featuring Puerto Rican artist Matt Louis.

Another key player in artist development in the Latin industry is YouTube, an early adopter that played a pivotal role in the globalization of Latin music by providing it a platform back when there was no other. Today, the company remains an essential partner in taking the music to all corners of the world. No one is better versed in telling that story than Lyor Cohen, YouTube's global head of music, who will participate in a one-on-one fireside chat during Latin Music Week.

—LEILA COBO



ANUEL AA & RAWAYANA IGNITE BILLBOARD EN VIVO

This year's Billboard En Vivo will feature reggaetón and tropical music with two of Latin's hottest stars. Puerto Rican trap pioneer Anuel AA, who's currently touring arenas, will play in a rare intimate setting on Oct. 21 as he prepares to release *Real Hasta la Muerte 2*, the sequel to his 2018 debut album, *Real Hasta la Muerte*. In addition, Venezuelan band Rawayana, fresh off a U.S. tour with Bomba Estéreo and about to release new music and return to the road, will headline Oct. 22 with special guest Santos Bravos, the Latin pop band that formed on the HYBE Latin America talent show of the same name.

TROPICAL MUSIC'S RISE

The “Cumbia and Tropical Music Explosion” panel, presented by Andrea Ramírez PR, will gather some of the genres' artists for a conversation that will go beyond the charts and viral trends. Peru's *cumbia* family dynasty Grupo 5, Puerto Rico's versatile Guaynaa, Argentina's *cuartetazo* force Luck Ra and Cuba's rising *reparto* sensation BebeShito will discuss how their respective genres have the power to cross borders. “It's an honor that the most important week for Latin music gives space to these genres that are culturally the backbone of our roots and what make us Latinos so joyful, because it's in our DNA,” Grupo 5 vocalist Christian Yaipén said. “This space highlights our artistic value and allows new generations to understand where we come from and that our roots are the past, the present and the future of Latin music worldwide.”

PESO PLUMA: VANGUARD AWARD

The Billboard Latin Music Awards will honor the remarkable achievements and impact of Peso Pluma with the inaugural Vanguard Award. This prestigious accolade celebrates artists who dare to go beyond the conventional. As he has redefined Mexican music's boundaries, Peso has established a groundbreaking presence for the genre on the *Billboard* charts with an unprecedented 33 entries on the Billboard Hot 100, including such hits as “Ella Baila Sola” with Eslabon Armado (No. 4), “La Bebe” with Yng Lvcas (No. 11) and “Por Las Noches” (No. 28). In addition to receiving the honor, the Mexican superstar will participate in a panel discussion during Latin Music Week.



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THE POWER OF PODCASTERS

Podcasters have emerged as key players in shaping conversations around Latin music and culture. Once viewed as a niche medium, podcasts now stand at the forefront of connecting audiences with authentic voices and amplifying narratives that reflect Latin music's global influence.

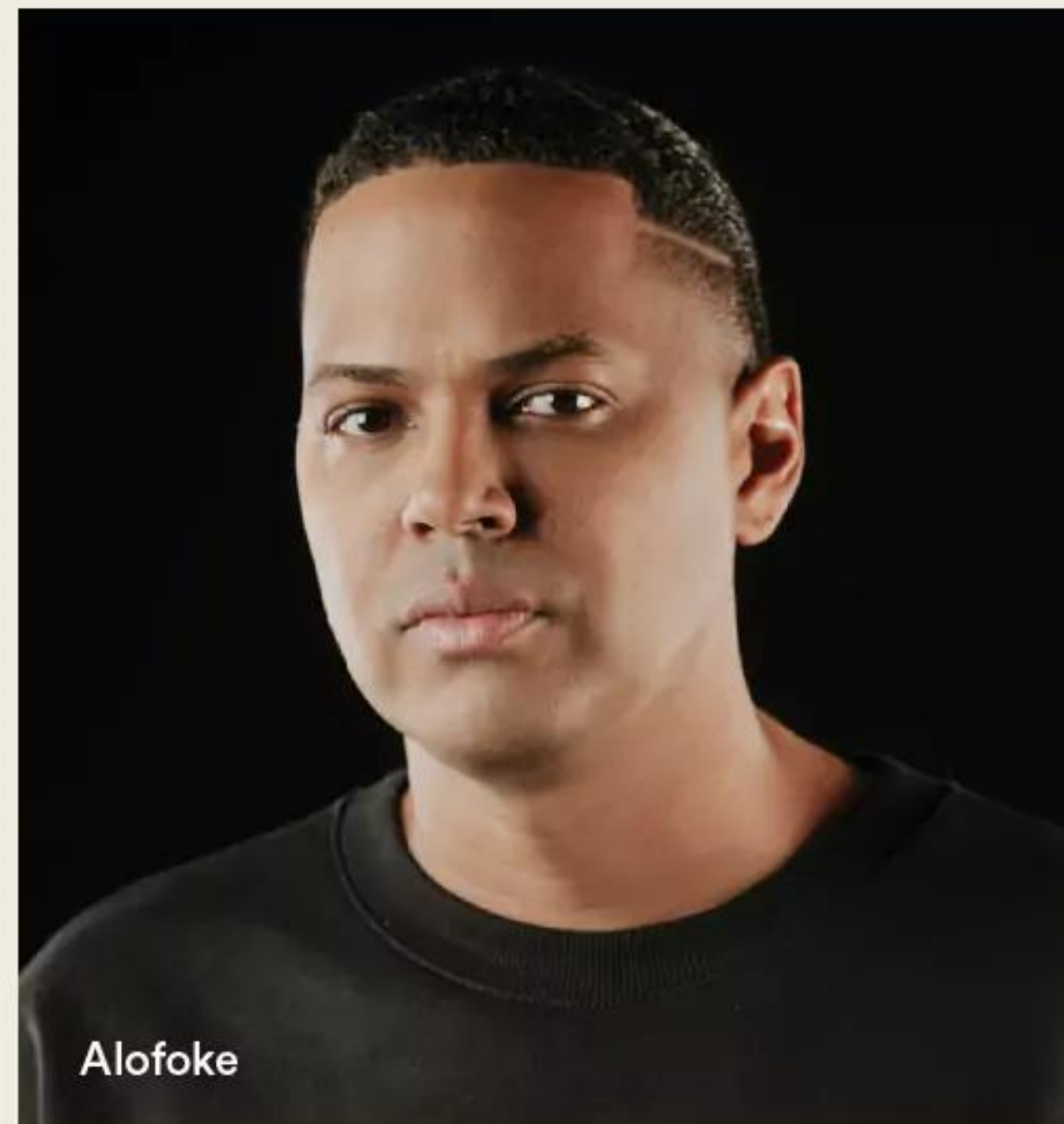
During Latin Music Week, four of the most influential voices in the Latin podcast world — Alofoke (aka Santiago Matías), Dímeló King (Elkin de la Hoz), Leo Rojas (of *Escuela de Nada*) and Molusco (Jorge Pabón) — will explore the rising power of the format and its impact on the Latin entertainment industry.

From Alofoke's role in championing the *música urbana* movement in the Dominican Republic — where his platform has served as an incubator for emerging reggaetón and dembow stars like Mami Jordan and Rochy RD — to Molusco's unfiltered interviews with Puerto Rican heavyweights like Residente and Anuel AA, these podcasters wield massive influence. With millions tuning into *Molusco TV*, his conversations often spark viral moments that keep audiences engaged and talking.

Dímeló King, celebrated for bridging music and digital storytelling in Colombia, brings a bold and controversy-ready approach, with episodes featuring artists such as Akapellah sparking debates on the authenticity of rap. Meanwhile, Rojas — along with Chris Andrade and Nacho Redondo — delivers a blend of sharp humor and cultural commentary on *Escuela de Nada*, a Venezuelan podcast that covers topics including sports, politics and entertainment.

"We've created trends in podcasting," says Alofoke, who recently struck a music distribution deal with Sony Music. "For example, we brought in big screens and spectacular sound booths, which have been replicated in other countries. We have a great platform, a great audience, and we've worked music for over 20 years."

—ISABELA RAYGOZA



Alofoke



León

THE DREAM TEAM: CARÍN LEÓN & JORGE JUÁREZ

In September 2026, Mexican star Carín León will become the first Latin artist to perform at Sphere in Las Vegas. The milestone follows León's relationship with his manager and business partner, Jorge Juárez, who began overseeing his career nearly two years ago. "A manager and artist need to be a power couple," León told *Billboard*. This "power couple" will participate in a first-ever conversation to discuss what makes for a successful artist-manager alliance. For starters, León said, it requires a shared vision and "great ambition. Making history is important to us."

ARTIST VISAS & IMMIGRATION

President Donald Trump's immigration policies "impact all of us in every facet of our lives, from the food we eat to the music we listen to," says Ben Patterson, president of Downtown Artist & Label Services. The complexities of today's visa and immigration processes will be addressed by Florida-based immigration attorney Lea Salama of Behar Law Group, who will take center stage in a "Cafecito" morning session. The timely conversation will dive into the unprecedented visa hurdles that have shaken up the Latin music industry over the past few months — affecting regional Mexican artists and beyond — and have led to derailed promotional plans and the cancellation of multiple festivals and tours in the United States.



Vives

THE MUSIC BEHIND SPORTS

Ahead of the highly anticipated Copa Mundial FIFA 2026 — set to be co-hosted by Canada, the United States and Mexico — the "Behind the World Cup" panel will feature a chat between Colombian

stars Carlos Vives, Wisin and Emilia Mermes about the making of the Telemundo network's official song for the tournament and the broadcasting of the world's biggest sporting event. Plus, Puerto Rican hit-maker Myke Towers will take the stage for the "Music and Sports" panel, where he and former NBA player Carlos Arroyo will discuss the culture and community at the intersection of two mega industries. Earlier this year, the artist's Young Kingz Foundation teamed with soccer star David Villa's DV7 Academy for a global partnership — with projects in Puerto Rico, New York, Colombia and Spain that include free sports clinics, urban space revitalization and educational support for vulnerable youth.

MAKING THE HIT LIVE

In its fifth consecutive year, the crowd-favorite panel will host Spanish pop star Pablo Alborán and mega producer Julio Reyes Copello as they collaborate to create a song in real time with Reyes Copello on the keyboard. The *Billboard*-exclusive panel — which previously has hosted mainly regional Mexican or urban acts such as Grupo Frontera, Carín León with Pedro Capó, Blessd and Lunay — will mark its first all-pop edition and follows Alborán's recent singles "Clickbait," "KMO" and "Vámonos de Aquí" (with Indira Sfair).



Alborán

LAURA PAUSINI: AN ICON SPEAKS AND SINGS

BY LEILA COBO

Italian superstar Laura Pausini is one of only a handful of artists who has carved out equally successful careers in Spanish and another language — in this case, her native Italian. Pausini is working on dual albums — *Yo Canto 2* in Spanish and *Io Canto 2* in Italian — respectively paying tribute to great songs and songwriters from the Spanish- and Italian-speaking worlds. Pausini, who sat for a star Q&A at *Billboard* Latin Music Week in 2015, will reprise the moment at this year's event as the Icon Q&A artist and also receive the Icon Award at the *Billboard* Latin Music Awards.



Pausini

You're in the middle of a big endeavor with these two albums, and you're also joining us in Miami. That's a lot.

I'm very happy because I sing from morning to night. But it's complicated. The Italian album is an homage to Italian songwriters; the Spanish album is an homage to Spanish and Latin American songwriters. Together it's more than 40 songs. It's the first time I [will] release two albums with the same concept but different repertoire. And it's such an honor to receive this award. I'll be there with all the desire and discipline that a *Billboard* Icon needs.

The first single is Gianluca Grignani's beloved "Mi Historia Entre Tus Dedos" from 1994, which you're recording in both languages.

It's the only song on both albums because it brings together Italy with the Spanish-language repertoire. It's a hit that's still heard in both languages after so many years. Every time I sing it at karaoke for my birthday — because I always sing karaoke for my birthday — I'm told it sounds like it was made for me. I want people to hear what I sing when I'm home. I love that I have the privilege of touring, that I have fans who listen to my own original repertoire, but I want them to also listen to those songs that represent our collective memories.

Tell us about your upcoming 2026 tour.

It's two albums and it will be two tours. The shows in Spain, North and South America will feature repertoire in Spanish, and the shows in Italy, France, Germany, England, Brazil and Portugal will lean more on Italian. But in the meantime, I'll perform "Mi Historia" for the first time at the *Billboard* Latin Music Awards. **b**

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Congratulations on being named Billboard Top Latin Artist of the 21st Century.

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Mary Black-Suárez



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A Decade of 'Rocky Horror' Celebrated

Film's Undying Demand Mirrored in \$70M-Gross

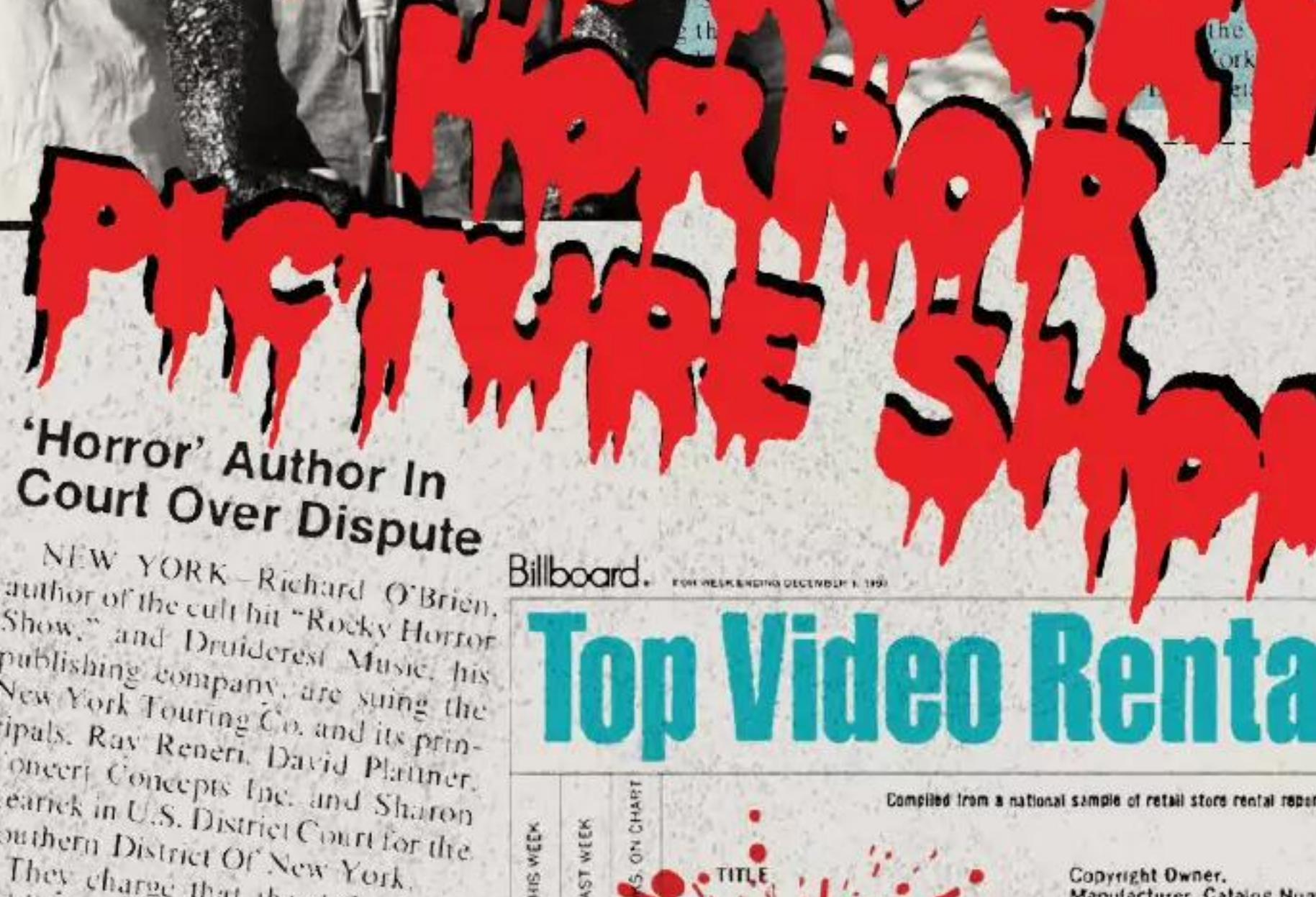
BY PAUL GREIN
LOS ANGELES—The cult film classic "The Rocky Horror Picture Show" quietly marked its 10th anniversary last month by topping \$60 million in film rentals. The anniversary is due to be celebrated more noisily at New York's Beacon Theatre on Halloween night in a bash dubbed "10 Years Of 'Rocky Horror'—A Decade Of Decadence."
"Rocky Horror" is one of the pop culture phenomena of the past decade, and shows no sign of letting up. Lou Adler, who co-produced the film with Michael White, reports that it is currently being screened in 210 theatres, up from 178 a few months ago. He adds that the film continues to gross between \$7 million and \$8 million each year.



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POSSIBLE SLEEPER 'Rocky Horror' Soundtrack Hits

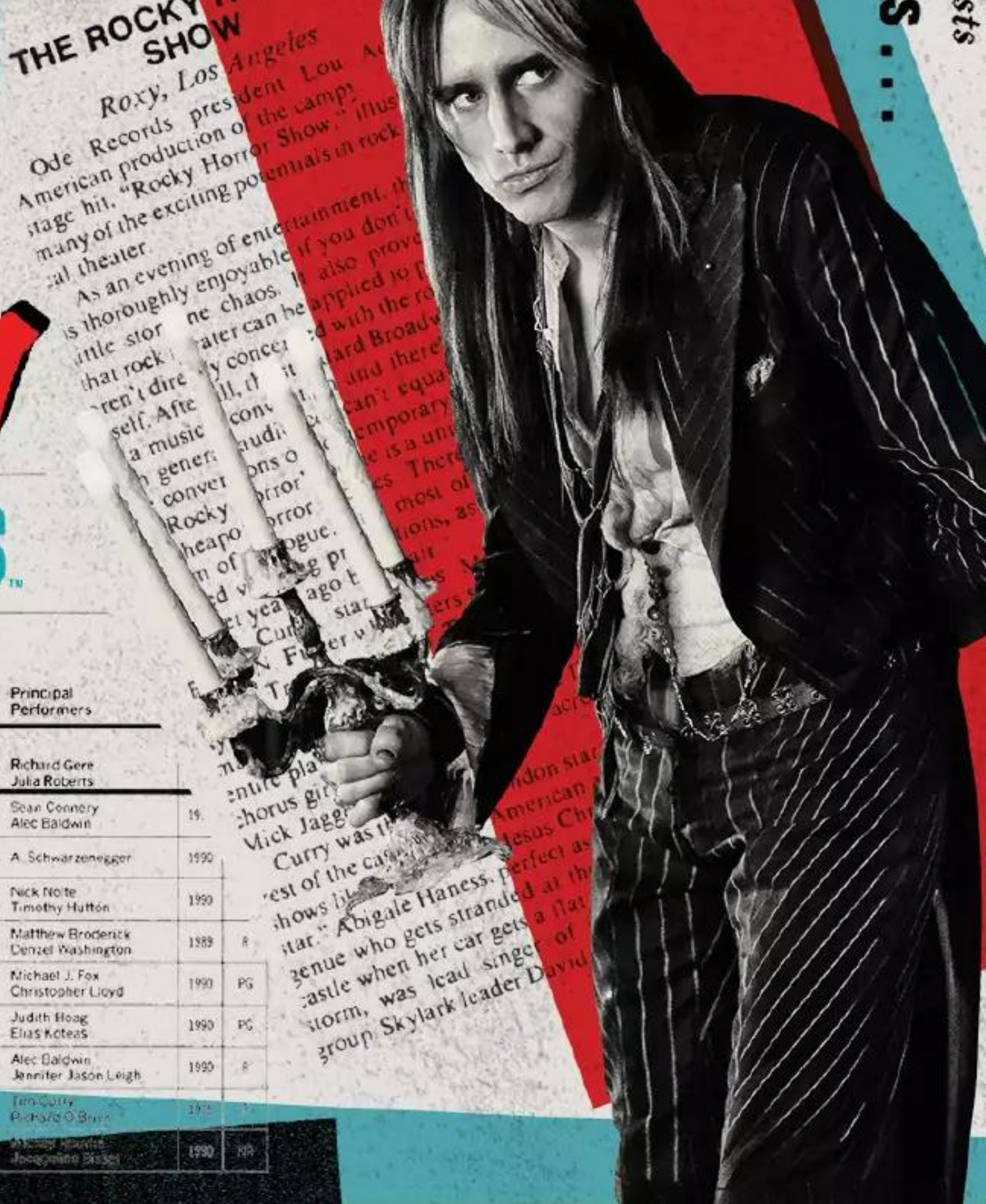
By DICK NUSSE
NEW YORK—The soundtrack album for the cult film "The Rocky Horror Picture Show" is making its way into the mainstream. The album, which was released last month, is now available in paperback format. The album is a collection of songs from the film, including "Sweet Transvestite," "The Time Warp," and "The Final Reckoning." The album is a must-have for fans of the film, and it is also a great introduction to the music of the film for newcomers.



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'E.T.' 'Rocky Horror Picture Show' Top Some Lists Dealers Dream: If Wishes Were Videos...

BY IRVING LICHMAN
NEW YORK—Video dealers, while acknowledging a steady release schedule of catalog titles, still have a special wish list they would like to see on their shelves.
"The list gets higher every year," says Steve Burns, president of RKO Warner Theatres Video, with 20 stores in the New York metropolitan area. "But there's plenty of titles in demand. A genre I'd like to see titles from are Broadway shows, as actually presented on stage. We're always asked about them."
Burns would like to see three Hollywood movies released for home video: "The Manchurian Candidate," the 1962 film starring Frank Sinatra, "The Rocky Horror Picture Show," produced in the U.K., and "E.T."
At New Video, with four stores in Manhattan, Steve Savage, president, and Michael Pollack, executive vice president, agree. They wish to see a release of the Broadway musical "Fiddler on the Roof," the ballet "Swan Lake," and the New York City Ballet's production of "The Nutcracker." They also wish to see a release of the Broadway musical "Chicago," starring Jack Nicholson and Faye Dunaway.



ROCKY HORROR'S ROCKY ROAD

It's astounding, time is fleeting: 50 years ago, *The Rocky Horror Picture Show*—a sci-fi/horror/musical-comedy adapted from a stage play by Richard O'Brien that opened on London's West End in 1973—premiered on U.S. movie screens. At first, its box-office gross was flatter than Brad and Janet's tire on that stormy night. But all flops should bounce back like this one: The Jim Sharman-directed film is still playing in limited theatrical showings around the United States, making it the longest big-screen run for a film in history. To toast a half-century of *Horror*, *Billboard* is doing the time warp, again. It's just a jump to the left...

'SHOW' AND HELL
Thanks to an investment from Ode Records president (and Carole King

producer) Lou Adler, the *Rocky Horror Show* stage production jumped to the left coast to open at Adler's Roxy in Los Angeles. The April 13, 1974, *Billboard* hailed its "outrageously decadent humor" and recognized Tim Curry as "a major talent discovery" for his campy portrayal of the gender-bending mad scientist: "How many male performers could go through an entire play costumed in a Marlene Dietrich chorus girl outfit and still come across with Mick Jagger macho?"

'ROCKY' START
The following year, *The Rocky Horror Picture Show*—starring Curry and Susan Sarandon—made its big-screen bow, then fizzled, but beamed into the underground movie circuit. The June 3, 1978, *Billboard* predicted that the soundtrack, which had just made

its *Billboard* 200 debut that April, "may well become the sleeper soundtrack of the year." "It's not a mass item," one label executive told *Billboard*, "but it is a mass cult item."

THERE'S A LIGHT
By 1980, ticket buyers were doing the time warp, again, at call-and-response screenings. An Aug. 2 piece about how rock music could boost a movie's endurance reported that "the frenzied *Rock 'n' Roll High School* [and the] laughably ghoulish *Rocky Horror Picture Show*" could still "pack in audiences with the best of them." Slowly and steadily, it paid off. The film "quietly marked its 10th anniversary last month by topping \$60 million," according to the Nov. 9, 1985, *Billboard*. "But beyond the numbers, the most important cultural contribution made by *Rocky Horror* may have been es-

tablishing the phenomenon of midnight weekend screenings of cult films."

RENT-A, RENT-A, RENT ME
"E.T., *Rocky Horror Picture Show* Top Some Lists," according to a headline in the Aug. 22, 1987, issue, which described the video titles stores wanted most. Looking at "feedback on catalog releases from special request sheets in each store," video merchants were eager to taste Curry's Dr. Frank-N-Furter. By 1990, their desires were fulfilled. "*The Rocky Horror Picture Show*, one of the most eagerly awaited titles in industry history, will make its belated debut on video Nov. 8 at \$89.98," reported the Sept. 22 issue. By then, the film had grossed "\$150 million at the domestic box office." At the time, "it still plays midnight shows in at least 200 theaters." It's still showing.

—JOE LYNCH

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